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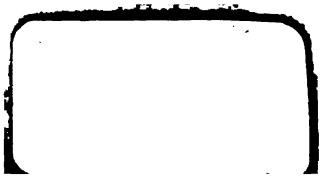

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The

Works

of the late

Edward Dayes,

Inscribed by Permission

To Her Royal Highness

THE

DUCHESS of YORK.

Roche Abbey Yorkshire.

THE

WORKS

OF THE LATE

EDWARD DAYES:

CONTAINING

AN EXCURSION

through the

PRINCIPAL PARTS

OF

DERBYSHIRE and YORKSHIRE,

With Illustrative Notes

BY

E. W. BRAYLEY;

ESSAYS ON PAINTING;

INSTRUCTIONS

FOR

DRAWING AND COLORING LANDSCAPES;

AND

PROFESSIONAL SKETCHES

OF

MODERN ARTISTS.

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1805.

ПВИМУ
МВПС
ВЕЛАОВК

TO

Her Royal Highness

THE

DUCHESS OF YORK,

WHOSE EXPANSIVE BENEVOLENCE GIVES LUSTRE TO HER EXALTED RANK, AND WHOSE BENIGN CONDESCENSION ENHANCES EVEN THE AWARDS OF HER CHARITY,

THIS VOLUME,

COMPREHENDING

THE ENTIRE WORKS

OF THE LATE

MR. EDWARD DAYES,

IS MOST RESPECTFULLY INSCRIBED

BY

HER ROYAL HIGHNESS's

MUCH OBLIGED AND

VERY HUMBLE SERVANT,

E. W. BRAYLEY.

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Directions for placing the Engravings.

	Page
Portrait of MR. DAYES, to front the VIGNETTE TITLE.	
DOVE DALE, to front	6
ROCHE ABBEY	22
KIRKSTALL ABBEY	42
MIDDLEHAM CASTLE	104
HACK-FALL	116
RIPPON MINSTER	123
FOUNTAIN'S ABBEY	127
OUSE BRIDGE	179
EXAMPLES to illustrate the Essay on Grace, Plate I.	222
Ditto Plate II.	262

ADVERTISEMENT

BY

THE EDITOR.

THE eminent professional Abilities of the late MR. DAYES, as well as the Strength of his Literary Talents, are already known to the Public: the former, through the numerous Productions of his Pencil exhibited at the ROYAL ACADEMY, or engraved to illustrate the Topographical History of Great Britain in various Publications; the latter, through the Medium of that esteemed Journal, the *Philosophical Magazine*, in which the ESSAYS ON PAINTING have composed a very distinguished Feature. In offering, therefore, a complete Edition of his WORKS to general Patronage, besides the more immediate Purpose of benefiting his Family, I am actuated by a Hope, that this Publication will prove particularly acceptable at a Period when the ARTS are held in such high Repute, and when TOPOGRAPHICAL INQUIRIES so particularly accord with the prevailing Taste. The *Excursion through Derbyshire and Yorkshire*, the *Instructions for Drawing and Coloring*

Coloring Landscape, and the *Professional Sketches of Modern Artists*, are now for the first Time made Public, from the original Manuscripts. The EXCURSION was undertaken in the Autumn of 1803; its principal Object was to contemplate the romantic Character of Dove-Dale; and to inspect, and to make Drawings of the sublime and picturesque Scenery of the NORTH and WEST RIDINGS of YORKSHIRE. The Observations made by MR. DAYES, during his Progress through these enchanting Tracts, were afterwards connected by him with various Historical and Biographical Notices, and the Whole formed into a connected Work but a very short Time previous to his sudden and lamented Decease.

The ESSAYS ON PAINTING have received the Approbation of the most eminent Artists. Under the various Heads of *Composition*, *Taste*, *Beauty*, *Grace*, *Invention*, *Disposition*, *Drawing*, *Manner*, *Penciling*, and *Style*, they comprehend the most important Precepts for the Advancement of the Art to a State of Perfection; while the Perspicuity and Depth of Thought by which those Precepts are illustrated, cannot fail to impress the

Inquirer with due Ideas of the Importance of the Study, and of its vast Influence both on the Individual, and on the National Character. Where the Arts are despised, Humanity suffers; and the Principles that regulate the Conduct, become illiberal and mean.

The INSTRUCTIONS FOR LANDSCAPE PAINTING are equally valuable with the Essays. They include complete Directions for *Sketching*, *Coloring*, and the proper Management of *Light and Shade*. The young Artist will find them particularly acceptable; inasmuch as they not only furnish him with the Knowledge of the best Methods of attaining his End, but also develope the Principles on which those Methods are founded. If an Acquaintance with Cause is not an absolute Essential to the Production of Effect, it is at least a very useful Qualification, and renders that Design, which would otherwise be either Habit or Accident. The PROFESSIONAL SKETCHES must be considered as peculiarly interesting, when it is remembered that they contain Anecdotes of all the following Artists, combined with Strictures on the Merits of their chief Productions.

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Barry	Hayman	Rooker
Bartolozzi	Hodges	Shelley
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In preparing these Papers for the Press, I have occasionally departed from the previous Arrangement, and made whatever verbal Corrections appeared to be essentially necessary: yet, wherever this has been the Case, the meaning of the original Passages has been strictly attended to; and no further Alterations have been admitted, than what have resulted from a full Consideration of their Propriety. The Marginal Notes to the Essays on Painting, and on Landscape, were added as a Means of Reference, and that the Reader might be enabled to trace the Subjects of the Text with greater Facility. In the Sketches of Modern

Modern Artists, a few personal Anecdotes have been suppressed, chiefly from the Reflection, that the subject Matter was more particularly Professional than Biographical.

The first Prospectus that was issued, announced only the 'Excursion into Derbyshire and Yorkshire,' with a 'Description of the Road between London and Dove Dale,' which I had myself intended to prefix, but which I have been induced to omit, from the Conviction, that a complete Edition of the Works of Mr. Dayes will be far more conducive to the Interests of his Widow, than if I had printed the Volume according to the original Design. The Alteration has occasioned a small Advance on the Prices that were first proposed; yet no Subscriber will, I trust, feel dissatisfied, when it is understood, that this increase is scarcely adequate to the additional Expense that has been incurred in giving three Engravings, and four or five Sheets of Letter-press, more than was primarily intended.

All the Views, but that of Rippon Minster, have been Engraved from Paintings made by Mr.

Mr. G. Arnald from the original Sketches by Mr. Dayes: the Engraving of Rippon Minster was executed from a Drawing by Mr. F. Nicholson; but this also was made from a Sketch by Mr. D. The Manner in which the Engravings have been executed, demands my peculiar Acknowledgments: nor must the Expression of my Gratitude be withheld from the Printer, for the very particular Attention which he has given to all the Concerns connected with his Department.

As the exclusive Advantage of Mrs. Dayes has been my great Object in bringing forth this Publication, I trust that my Efforts will be seconded by a liberal Patronage. My own Attention has been bestowed gratuitously: the several Artists employed have done Credit to their Abilities; and highly to their Honor, their Charges have been mostly regulated by the pure Principles of Benevolence. The intrinsic Merit of the Work, however, is in itself sufficient to secure it an extensive Circulation; and I hesitate not to affirm, that its pre-eminent Value will be allowed wherever the Arts are cultivated.

Wilderness-Row,
June the 9th, 1805.

E. W. BRAYLEY.

AN

EXCURSION

THROUGH THE

PRINCIPAL PARTS

OF

DERBYSHIRE AND YORKSHIRE.

AN

EXCURSION

THROUGH THE

PRINCIPAL PARTS

OF

DERBYSHIRE & YORKSHIRE.

THE great object of this pedestrian Excursion, was to visit the *North* and *West Ridings* of YORKSHIRE; but not having seen the beauties of *Dove-Dale*, I had determined, previously to ramble through that part of DERBYSHIRE.

He who has a heart to feel, and can derive pleasure from viewing some of the most stupendous scenes in Great Britain, or be delighted by

 contemplating

contemplating its most magnificent ruins, or has a taste to admire its rich and luxuriant vallies, will find ample gratification from pursuing the route I am going to describe. The lover of drawing, in particular, will be highly gratified: he will occasionally visit scenery as romantic as any in North Wales; water-falls of the very first character; religious houses, which, for preservation and extent, are unrivalled; and castles, highly picturesque. Nor is this all; contrasted to the steril, he will meet with the most fertile vales, highly enriched with wood and water.

It is not uncommon for tourists, in describing some one favorite spot, to say, it possesses all the wildness of Salvator, the majesty of Poussin, and the softness of Claude; words that evince a total incapacity to judge. Though I cannot profess that any such monstrous combination will be met with, yet I do aver, that the country I passed over, afforded scenes as wild and romantic as any from the pencil of Salvator Rosa; some equally as grand as Poussin; and others, as elegant as Claude.

But, not to detain the reader any longer, I shall immediately proceed with the narrative of my journey, which I commenced from

ASHBOURN,

ASHBOURN,

A RESPECTABLE town in Derbyshire, pleasantly situated on the river Dove. It has a handsome Church, with a fine spire; and contains some curious ancient tombs of the Cokaines,* the Bradburns, and the Boothbys;† several of which appear

* One of this family, of the name of John, represented Derbyshire in several Parliaments and Councils, during the reign of Edward the Third. Another, of the same name, was knighted at the Battle of Shrewsbury, anno 1403, and killed in that conflict. His youngest son, who was Chief Baron of the Exchequer, and a Justice in the Common Pleas, in the reigns of Henry the Fourth, and Sixth, lies buried in Ashbourn Church, where his own effigies, and that of his Lady, are displayed on the tomb. Sir Aston Cokayne, whose loyalty to Charles the First occasioned the complete ruin of his inheritance, was also of this family; and the last of them that resided at Ashbourn. He was the author of various Poems, some of which have merit; but his chief subject was Genealogical History, a theme but ill adapted to accord with the smooth current of the Pierian spring. *E.*

† ASHBOURN HALL, the family seat of the Boothbys, and now the property of Sir Brooke Boothby, was purchased of the Cokaynes, by Sir William Boothby, in the reign of Charles the Second. The Park and Gardens were laid out by Sir B. Boothby, in a style of great elegance; and though the situation is low, the views are not unpleasing. The classic taste, and refined sensibility, of this gentleman, have been made known to the world, through the publication of a splendid volume of poems, under the title of *Sorrows,*

to be as old as the time of Edward the Third. In this town are several charitable endowments for poor men and women. Though it is agreeably situated to the eye, it being in a fertile vale, with the hills rising rather bold, yet the objects are too much scattered for a picture.

I quitted Ashbourn, full of impatience to visit Dove-Dale, the beauties of which are spoken of by every one. After proceeding about a mile on the Buxton road, I descended suddenly to the left, and crossed the river Dove by a small bridge, when pursuing the road up an ascent to the right, it conducted to a place called Four-Lanes-End: here I again turned suddenly to the left, and shortly came in sight of *Thorp-Cloud*, a large conical hill, which forms a fine back ground to the scenery in its neighbourhood. It unites most happily with a mill, called by its name, and which will be worthy the attention of the picturesque traveller.

The road leading forward conducts to Ilam-Vale, in Staffordshire; the beautiful seat of the same name appearing in the distance, crowned by

Sorrows, Sacred to Penelope. In this work, which originated in the death of Penelope, the only child of Sir Brooke, is a neat engraving of the tomb erected to her memory in Ashbourn Church; and on which is a figure of the much-lamented girl, from the chissel of Banks, the late eminent sculptor. *E.*

by majestic woods. Ilam is at present the residence of Henry Bateman, Esq. its delightful grounds are generally visited by strangers, for the purpose of enjoying a ramble in its romantic walks.* I was content with viewing the beauties of Ilam-Vale at a distance: the effect was uncommonly fine, from the immense masses of shadows projected from various clouds, which served to unite the smaller parts, and adapt the scene to the purposes of study.

Leaving

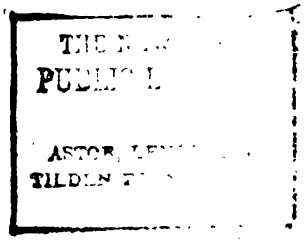
* The Hall at ILAM is a square stone building, of no particular character; but the grounds, though principally consisting of a meadow, of inconsiderable extent, surrounded by lofty rocks, are particularly beautiful, from the contiguity of a rich hanging wood, and the views which they admit of the surrounding country. Their great celebrity, however, has arisen from the singular circumstance, of the rivers *Hamps* and *Manifold*, here emerging into day within fifteen yards of each other, after flowing in distinct subterraneous channels; the former from the vicinity of Wetton Mill, a distance of nearly five miles northward; and the latter from Leek Water-Houses, about six miles to the south-west. That the streams which rise here are actually the same that are engulphed in the fissures of the rocks at the above places, has been proved by experiment; and that their waters do not intermingle during their under-ground course, is evident, from the difference of temperature, which, on trial with the thermometer, in October, 1802, I found to be two degrees; the water of the Hamps being at 46°. and those of the Manifold at 48°. The temperature of the air was 51°. In a little recess, or chasm, in the lime-stone rocks which overhang the hole whence the former stream issues, and incorporated with the lime-stone, are some singular petrifications like *chert*, exhibiting the correct forms of eels, flat-fish, &c. In a grotto in these rocks, Congreve is recorded to have written his comedy of the Old Batchelor. *E.*

Leaving the direct road, the traveller descends to the right hand into a deep hollow, called *Bunster-Dale;* one side of which is bounded by a steep acclivity, covered with wood; the other presents the face of bare and rugged rocks, of wild and uncouth appearance. This ravine continues for the space of about half a mile, when, by a sudden turn to the left, the mind is enraptured by an instantaneous display of the beauties of

DOVE-DALE.

The Dale opens by presenting uncouth and rugged rocks, that lift their vast heads to the clouds, and whose grey and weather-beaten fronts contrast most happily with the foliage: to the right, the character, from being less bold and abrupt, produces a fine opposition of lines. The grandeur of this scene was greatly augmented by the clouds which passed at the time of viewing it, and which threw the whole of the distance into shadow, sinking it into one immense hollow, and giving a quickness and vigor to the light on the fore-ground, that was uncommonly happy. In proceeding up the Dale, the mind is amused by agreeable falls of water, and rich foliage; the whole presenting such an assemblage of objects, as both delight and surprise.

Dove Dale, Derbyshire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After rambling about a mile, by a narrow and broken path, which winds along the margin of the river Dove, and that requires to be trod with caution, for fear of being precipitated from its slippery craggs into the stream, the Dale is seen to expand into a fine amphitheatre of gigantic rocks, that seem to have shot out of the bowels of the earth. They rise into high and massy pinnacles, from amidst rich clusters of foliage, which, on the Staffordshire side of the river, is particularly thick; producing an effect truly magical.

The Dale once more closing, the road continues to wind under impending masses of rocks, that almost shut out the face of Heaven, and appear to forbid all further progress. Here the river, pent up into a narrow channel, struggles for vent, and rages and roars till it disengages itself from its confinement. Shortly gaining a more expansive sky, one huge solitary rock, perfectly insulated, attracts attention: this massy block, from the singularity of its form, has obtained the name of *Dove-Dale Church*. Nearly opposite, but high up from the river, is an opening in the rocks, called *Reynard's Hall:* and another smaller opening below it, has been named *Reynard's Kitchen*. Beyond this point the river sweeps round an open green; but on crossing the sward, it is soon met again. Here the Dale loses its interesting character, and is generally quitted near a considerable cavern on the right, called the *Fox-Holes*.

To recapitulate the merits of Dove-Dale in a picturesque point of view, were to say in a few words, that it possesses an union of grandeur and beauty, not to be equalled by any thing I ever beheld. It is of that high cast of character, which Pallas holds among the females in poetry. Borrowdale, in Cumberland, is sublime from its magnitude; yet, being destitute of wood, it wants the power to please: all there is barren and desolate; here beauty reigns triumphant. Delightful Dove-Dale! In thee Nature exhibits one of the finest of her productions! Beautiful spot! Well may Cotton have spoken so rapturously of thy stream—

> "none so bright,
> So pleasant to the taste, none to the sight;
> None yields the gentle angler such delight."

Happy is the man, who, divested of care, finds himself enabled to retire to such scenes as these, and who at the same time possesses sensibility to enjoy their excellence. To be feelingly alive to such wonderful works, is true piety; such as is not to be found in the bustle and artifice of society, where all pray to be forgiven their sins, rather than for that power which might enable them to avoid committing any. Great and beneficent Creator of the universe! deign to accept of this tribute of a feeling heart, while my soul overflows with gratitude: THOU who in thy goodness hast bestowed

bestowed on me a sensibility to distinguish the perfection of thy works! Without this blessing, all Nature would become a blank; 'nor hill, nor dale, nor shady grove, nor the enlivening sun, nor limpid stream,' could charm the sense to rapture.*

Night coming on, I left this enchanting place with a sigh, at the melancholy reflection, that, probably, I might never more behold its beauties!

Inclining to the right, up a glen near the Fox-Holes, and following an imperfect path by a wall,

 I arrived

* Every step in Dove-Dale will present the lover of drawing with a picture, each of which forms a perfect whole. The solitude of the place, as also the impulse arising from the beautiful in nature, induced me to color some of my sketches on the spot. This is a practice I would most seriously recommend to the tyro, whenever a convenient opportunity may occur: nor need he be under the least apprehension of being too particular in giving each object its proper character. The contrary practice is too much recommended by those who profess to give advice on a subject they appear to be insufficiently acquainted with, or who view nature with too superficial an eye. An attention to the various forms and characters of trees, will add a considerable grace and beauty to the sketch; and I cannot, by any means, agree with those who say, that "Among trees, little distinction need be made, unless you introduce the pine, or cypress, or some other singular form. *The oak, the ash, and the elm, which bear a distant resemblance to each other, may be all characterized alike.*" This advice would excite the ridicule of a farmer's boy. One of the greatest beauties of Dove-Dale, consists in the variety of its rich and luxuriant foliage.

I arrived at a farm-house, called *Hanson-Grange.* Here I enquired for the Buxton road; but, from either mistaking the direction, or having been wrong informed, I was in the end obliged to trust to my own penetration, and a pocket compass, by the assistance of which, and by exerting an additional degree of activity, I soon found myself in the right track.*

About six miles from the Dale, after passing over a moorish country, I came to *New-Haven,*† a commodious

* The pedestrian may proceed this way from the Dale, but he will have many stone walls to scramble over; and this road to Bakewell has little to interest a traveller. I would therefore advise, should there be ladies in company, that they leave their horses, or carriages, on the Ilam road, before mentioned, and, instead of following my route, to go back to Ashbourn, and proceed to Bakewell by the way of Matlock. They will there find scenery little inferior to the romantic Dove-Dale. From Ashbourn it will be found about twelve miles of moorish country to Matlock-bath. Though it is some years since I visited it, yet travellers may be assured of meeting with objects well worthy of their attention. Rocks, highly decorated with hanging-woods, and the most romantic walks, calculated for the purpose of enjoying the beauties of nature. Between the bath and the village, every twenty yards will afford a new scene, from the sudden turns of the river, and the majestic elevation of Matlock High-tor, which forms a fine abrupt contrast to the opposite and more gentle bank of the Derwent. From Matlock it may be about ten miles of delightful country to Bakewell.

† The country round NEW-HAVEN is very bleak and open, and was formerly a barren waste; but the good effects of a bill of

a commodious inn, built at the charge of the Duke of Devonshire, where every requisite accommodation will be found, accompanied with civility and attention. The road hence to Bakewell is bleak and moorish, with but little to entertain. At about five miles from New-Haven, I struck across the meadows, into the Matlock road to Bakewell, to visit

HADDON HALL.

THIS structure is completely enveloped in trees, and situated on a bold eminence, above the Wye, about two miles from Bakewell. When viewed from a distance, it assumes a great air of grandeur, from its embattled turrets: but on a nearer approach, its true character, that of a castellated dwelling, appears; and though at present totally neglected, it strikingly exhibits the ancient

 baronial

inclosure, passed a few years ago, are already apparent in the cultivation of several thousand acres. A plantation of firs, and other hardy trees, has also been made near the inn, and is now in a very flourishing state. The inclosures have a singular appearance to a stranger, from the south; as, instead of hedges, the boundaries are all stone walls, from three to five feet in height, formed of broken masses of lime-stone, rudely piled upon each other. In the country round New-Haven, are several ancient encampments and barrows. Between two and three miles to the north-east is also a Druidical remain, called the *Arbor-low*, or *Arbelows*;

baronial style of living, after the building of regular fortresses had ceased.

Not any thing can show in so strong a point of view, the improved condition of society, as this Hall; the poorest person at present possessing apartments, not only more convenient, but at the same time better secured against the severities of the weather. Excepting the gallery, all the rooms are dark and uncomfortable. They convey but a poor idea of the taste of our ancestors, or of their domestic pleasures: yet was this place for ages considered as the very seat of magnificence. Massive and solid, this fabric would resist all the effects of the winter storms; but the door and windows are of most execrable workmanship: immense hinges of iron support the former, and these are fastened on with large spike-nails, clenched down; the wood-work also is so badly jointed, that the hand can pass between the

Arbelows; a circle of stones, surrounded by a ditch and rampart. Through the latter are two entrances, each of the width of ten or twelve yards; and on the east side of the southern entrance is a large barrow, in which the horns of a stag have been found. The stones which compose the circle, are apparently about thirty; but as several of them are broken, this cannot be determined with certainty; they all lie upon the ground, in an oblique position. Most of them are from six to eight feet in length, and from three to four in breadth. The circumference of the rampart, which seems to have been formed with the earth thrown up from the ditch, is about 270 yards on the highest part. *E.*

the planks; and round the extremities, are great fissures, through which the wind whistles in the most disagreeable manner. To remedy this inconvenience, the doors were covered with arras, which still hangs in tattered remnants round many of the apartments; and, to save the trouble of putting it back at each time of passing in or out, clumsy iron-hooks have been driven into the walls.

The principal entrance is the north front, which appears of about the date of Edward the Third. The other parts of the dwelling are as late as Elizabeth. The whole of the chambers are ranged round two quadrangular courts. In one of the rooms is a quantity of rusty armour. Near the chapel is the Roman altar mentioned in Gibson's Camden, where the inscription is given; it is now nearly defaced.

Haddon was for a long time the seat of the Vernons, not only an ancient, but a very famous family in these parts; insomuch that Sir George Vernon, the last male, by his magnificence and hospitality, gained the name of *King of the Peak*, among the vulgar. On his death, in the seventh year of Elizabeth, his possessions descended to his two daughters, Margaret and Dorothy: the former married to Sir Thomas Hanley, Knt. and the latter to Sir John Manners, Knt. second son

of

of Thomas, first Earl of Rutland, of that name: by that marriage, Haddon descended regularly to the present Duke of Rutland. "So lately as the time of the first Duke of Rutland, (so created by Queen Anne,) seven score servants were maintained here; and during the twelve days of Christmas, the house was kept open, with old English hospitality."* All the furniture is now removed. This building is not a very picturesque object, the external appearance being heavy. The best point of view is the north entrance, which, by including some fine trees, adds greatly to the interest of the scene.†

BAKEWELL

Is an ancient market-town, situated on the western banks of the river Wye. The houses are neat, and for the most part built with stone. Parts of the Church appear to be very old; the whole building being in different styles of architecture. The plan is in the form of a cross, and the tower is crowned with a fine spire. In the Church

* Bray's Tour.

† A very minute description of Haddon Hall, illustrated by a ground-plan, has been given by Edward King, Esq. the learned author of the Munimenta Antiqua, in the Sixth Volume of the Archæologia. *E.*

Church is a number of ancient tombs of the families of the Foljambes, the Vernons of Haddon, and the Manners'; and also one to the memory of Sir Thomas de Wednesley, who was mortally wounded at the Battle of Shrewsbury, under King Henry the Fourth.*

The road from Bakewell to Sheffield afforded but little to engage attention. At the village of *Hyssop* is the extensive mansion of —— Eyre, Esq. and four or five miles further, is *Stoke Hall*, the handsome seat of Lady Burford. Four miles from Sheffield, at the sign of the Hammer and Pincers, I turned into an indifferent cross road, which, at the end of two miles of pleasant country, conducted me to

BEAUCHIEF

* In the Saxon Chronicle, Bakewell is mentioned by the name *Badecanwyllam*; a circumstance that led Mr. Bray to conjecture, that the Bath which gave name to the town, must have been long in use before Edward the Elder ordered this place to be strongly fortified. (Anno 924.) The site of the bath is now occupied by the residence of Mr. White Watson. The arch, at the west entrance into the Church, is of Saxon architecture, sculptured with rude heads, and figures of animals: some other parts of the building are also in the same style. The beautiful little monument to the memory of Sir Godfrey Foljambe, and his Lady, who founded a Chantry here in the reign of Edward the Third, has been repaired, and the arms on it restored, under the direction of T. Blore, Esq. F. S. A.——*E.*

BEAUCHIEF ABBEY,

WHICH is situated in a delightful vale, near the northern boundary of Derbyshire. The remains of the Abbey, though inconsiderable, are nevertheless sufficiently attractive, by the aid of the rich surrounding scenery; the back-ground being formed by bold hills, richly decorated with wood. What now remains of the building, is the west end of the Church, which still serves for divine service; but the ramifications of the great window having been destroyed, the chasm is filled up with bricks. The style of the architecture is irregular, the great west door having a pointed arch, while other parts are round.

This Abbey was founded by Robert Fitz-Ranulph, Lord of Alfreton, about the year 1172 or 1176, for Canons of the Premonstratensian order. It was dedicated to Thomas à Becket, and the Virgin Mary; and from the former patron, some have supposed it to have been founded in expiation of his murder. The Church is a lay impropriation, which, as well as the whole parish, is the property of Peter Pegge Burnell, Esq. Beauchief being highly enriched with wood, will afford some excellent studies, in which the building will happily unite.

From

From Beauchief I wandered two miles through the fields, to a romantic place, called *Smithy-wood Bottom*, on the Chesterfield road; two miles further brought me to

SHEFFIELD.

This is a large manufacturing town, reckoned to contain about 30,000 inhabitants; though the whole parish is said to give a population of 45,900 souls. Every thing here wears the air of bustle and business: all the people appear in pursuit of their worldly interest. The houses are uniformly built with brick, but are not over clean, from the constant smoke in which the town is enveloped.

Sheffield is situated on a gentle eminence, at the confluence of the rivers Sheaf and Don, over each of which is a stone bridge. Attached to the town, was formerly a Castle, built about the time of Henry the Third. This was razed by order of the Parliament, after the death of Charles the First, and its situation is now only known by name. Here are three Churches: that of Trinity was erected about the year 1100, and contains many monuments of the Earls of Shrewsbury: St. Paul's is a modern structure, began in the year 1720, and finished in 1771: St. James's was consecrated August the 5th, 1789. In this town is

an Assembly-Room, a Theatre, and other public buildings.

Sheffield has been long famous for its iron-works: this is evinced by the town-seal; and by Chaucer, the poet, who speaks of a Sheffield *whittle*, an ordinary sort of knife.* The approach to the town is distinguished by the blackness of the roads, which is owing to their having been mended with the refuse from the forges.

The adjacent country is poor and flat; proceeding northward, it greatly improves, and becomes well wooded, and the hills bold, round

ROTHERHAM.

This is a considerable manufacturing town, pleasantly situated on the banks of the river Rother, and near its confluence with the Don. Much cutlery is made here; and a great trade in lime is carried on by the canal from Barnsley. The Church is a beautiful specimen of the Gothic, with a fine spire; the ornaments are in a good taste, and very sharp: the building is perfectly uniform;

* Military weapons were made at Sheffield in abundance, as early as the thirteenth century; when the manufacture of hardware appears to have been established here. *E.*

uniform; the ground-plan is in the form of a cross. The houses are respectable; the inhabitants gay; and the neighbouring country pleasant and diversified.* This town has given birth to an Archbishop of York, in the person of THOMAS OF ROTHERHAM, whose paternal name was Scott. He lived in the reign of Edward the Fourth, and was a great benefactor to his native place, where he endowed a College, with three masters, for instructing boys in grammar, writing, and music. DR. ROBERT SAUNDERSON, Bishop of Lincoln, was also born here, according to Walton. Being an esteemed preacher, Charles the First appointed him his Chaplain in ordinary. During the Commonwealth, he experienced all the hardships of poverty; but at the Restoration, he was elevated to the See of Lincoln.

* In the suburb of MASBROUGH, which is only separated from Rotherham by the bridge over the river, are the extensive *Iron-Works* of the Messrs. Walkers, who, by a continued perseverance in the honorable paths of industry, have acquired considerable property and influence, though their original station in life was very humble. In these works great quantities of cannon are cast for Government, as well as numerous articles of other descriptions: here also was cast the Iron-Bridge invented by Mr. Thomas Paine, the celebrated author of the Rights of Man; and likewise those of the improved construction, that have been erected at Bishop-Wearmouth, Yarm, and Staines. The neighbouring country abounds with coal and iron-stone. *E.*

From this town, a pleasant excursion may be made to WENTWORTH CASTLE,* the seat of the Earl of Strafford, where the traveller will be gratified with the sight of a noble building, elegant furniture, fine pictures, and the beauties of its ornamental environs. Nearer Rotherham is WENTWORTH HOUSE,† late the seat of the Marquis of Rockingham,

* Wentworth Castle is a spacious quadrangular pile, occupying the site of an ancient fortress. It was built about the year 1730, by Thomas, Earl of Strafford; a marble statue of whom, executed by Rysbrack, stands in the centre of the area. The grounds possess great natural beauty. *E.*

† Wentworth House is an elegant building, consisting of a centre, and two wings, and measuring upwards of 600 feet in length. Many of the apartments are extremely elegant. The *Hall* is a quadrangle of sixty feet in extent, and thirty-eight in height: a gallery, supported by beautiful Ionic columns, projects from the sides about ten feet: in the niches within the columns, are fine marble statues, copied from the ancients. Other statues also ornament this apartment; and the ceiling is stuccoed in compartments. In the *Ante-Room* is a fine antique figure of the Egyptian Isis, bearing the lotus. The *Vandyck Drawing-Room* contains several exquisite paintings by that artist, and particularly the famous picture of Lord Strafford, and his Secretary. Some portraits by Sir Peter Lely, D. Mytens, and Cor. Jansen, are also preserved here. In the *Chapel*, among others, is a large and beautiful painting of Samson slaying the Philistines, by Luca Giordano; the Head of Our Saviour, crowned with Thorns, by Guido; and a boldly expressive representation of the Preparations for St. Bartholomew's Martyrdom, by Spagnoletto, in which all the horrible grace of that master shines eminently conspicuous. Many other fine pictures ornament the various apartments in this mansion: among the most

Rockingham, but now of Lord Fitz-William. These buildings are situated on the road to Barnsley.

From Rotherham I proceeded about six miles through a pleasant country to *Maltby*, which is agreeably situated under the side of a hill, and has a good Church, with a spire. Here the road suddenly turns to the right, along the height above the town. Below, in the vale, at about the distance of one mile and a half, and embosomed in trees, is

ROCHE

most conspicuous, is a Sleeping Cupid, by Guido; Boys blowing Bubbles, and eating Oysters, by Lely; a Portuguese Courtesan, by Paul Giordano; Christ taken from the Cross, by Carracci; a Portrait of Rembrandt, by himself; a reputed original of Shakespeare, formerly in the possession of the Poet Dryden; Lucretia stabbing herself, by Guido; and a Magdalen, by Titian. In the *Museum* are some very valuable antiques, and copies after them. Wentworth Park includes an area of 1600 acres, comprising a great variety of ground, richly clothed with wood, and animated by fine expanses of water. Several ornamental buildings have also been erected in different parts: the principal of these is a superb *Mausoleum*, to the memory of the late illustrious MARQUIS OF ROCKINGHAM, one of the most eminent statesmen that ever directed the Councils of Britain. It consists of three divisions, in the centre of the lowermost of which, is a statue of the Marquis, in his robes, by Nollekins, standing on a square pedestal, which is inscribed with a long, but deserved, eulogium, on the talents and virtues of the deceased. In recesses in the wall of this apartment, are busts of eight of the Marquis's principal friends, and associates in state affairs. *E.*

ROCHE ABBEY.

EVERY thing a traveller can wish, to render a place delightful, will be found concentrated in this most enchanting spot: majestic woods, expansive water, romantic rocks, an agreeable rain, and, withal, most commodious walks, for the convenience of viewing its various beauties. The ruins of this Abbey are not extensive; but that is amply compensated, by the superior quality of the surrounding scenery.

The day being particularly fine, every thing appeared to be alive around this venerable remain: parties of pleasure were taking their repast upon the grass; others were wandering leisurely in the shade, to avoid the extreme heat; and occasionally flitted past, a female figure or two, whose white and expanded drapery flowing after them in easy, undulating folds, made them appear to skim along like sylphs. They must be cold-hearted mortals, who could think much of any trouble that would enable them to enjoy such an assemblage of rich and fascinating views as this place abounds with. Advancing up one of the walks, my eye was caught by a most beautiful effect of light and shade; indeed, the great interest of the view arose out of it entirely. It

Roche Abbey, Yorkshire.

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was one of those fortunate incidental combinations that the artist is so anxious to preserve. The walk in which I stood, was dark; its trees formed the fore-ground, and hung pendulous over the scene, just clearing the objects, in part, from the sky. Beyond appeared a Gothic gate, highly illuminated by the setting sun, the recess of the gate being quite dark; a cart, and two or three figures, were seen just touched by the evening ray, sparkling against it in the most lively and magical manner.*

Roche, or De-Rupe, a Cistercian Abbey, was founded by Richard de Builli, and Richard Fitz-Turgis, or De Wickeralei, A. D. 1147, and was dedicated to the Blessed Virgin Mary. Its yearly revenues

* While busy in securing the transitory beauties of this scene, a stranger asked permission to sit down by me to sketch. He had been much perplexed, he said, with the dark under the arch of the gate, to know how to force it back; to obtain which end, he had made the trees on the fore-ground very black; but this had made his sketch muddy and heavy. I observed, that he should have left the recess the darkest, as it appeared in nature, and all would have been well; as neither light nor dark had, in themselves, the power to advance in a picture. Besides, he must recollect, what Sir Joshua Reynolds had some where observed, "that the best effect would not result from the strongest dark being on the fore-ground, but the contrary." The strongest relief will often be obtained by the great dark being thrown into the middle distance, and perhaps the most natural. A young lady once asked me, "if a landscape could be made without a tree in the corner?" She might have put the same query of dark fore-grounds. I never think of "a tree in the corner," but it makes me tremble for the arts, when thus subjected to the unnatural caprices of bad taste.

revenues were rated, in the twenty-sixth of Henry the Eighth, at 224l. 2s. 5d. according to Dugdale; and at 271l. 19s. 4d. by Speed. The site was granted, in the thirty-eighth of Henry the Eighth, to William Ramsden, and Thomas Vavasor.* Here were seventeen monks, who, with Henry Cundell, the last Abbot, subscribed to the oath of supremacy, and afterwards to the surrender, June 23, 1539.† The estate is now the property of Lord Scarborough, whose good taste directs him still to improve this terrestrial paradise. I departed from this charming spot with the heart ache, that all the people I loved in the world, had not been present to partake in the enjoyment of its beauties.

In my return to Maltby, I pursued a romantic footway down the middle of the valley. In some places it passed large masses of rocks, from which the trees were shooting out in a manner extremely wild and picturesque. A pleasant walk, of about a mile, terminated in the road just above the town. From Maltby, it is seven miles of rich pastoral country, by Bravel and Clifton, to

CONISBOROUGH.

This town lying at a short distance between Rotherham and Doncaster, does not afford a post-

* Tanner. † Willis's History of Abbies.

post-chaise. It is situated on the side of a hill, and near the river Don, whence the Castle is seen to the best advantage; though by no means a picturesque object, either in itself, or from its situation, the country here losing its rich character. The CASTLE is built on a rocky eminence, overgrown with trees: it was called by the British, *Caer Conan.*

If I might be permitted to judge, I should pronounce this Castle a Roman work; not only on account of its figure, which (speaking of the *Keep)* is a circle, divided as an hexagon, and at each division a strong square buttress, running from the bottom to the top of the building; the whole spreading regularly down to the base, from about a third of the height of the keep; but the workmanship itself, seems also to indicate its being Roman; it being built of wrought stone, laid in regular courses, *stratum super stratum.* The little Castle at Bowes, in this county, is cased with stone smoothed with the chissel, in the same way as the above; and if not Roman, has been built with materials prepared to hand, and probably taken from some Roman building. The outer walls are polygonal, with round towers at some of the angles: the whole is very strong: some parts, that I measured, were ten feet thick, and upwards. In these walls are the remains of chimnies, distinctly to be seen; but this part I

imagine to be more modern than the keep, which is situated at the north-east angle of the area, where the access has been the most difficult. The ascent into the keep is by an exceedingly high flight of steps, four feet and a half wide, which leads to a low door: the area within forms a complete circle, of twenty-one feet diameter; and the walls are fourteen feet thick: this part of the Castle must have been a place of great strength. The principal entrance is very distinct; and also the ditch, which tradition says, was supplied with water by leaden pipes from the opposite hills.

Hengist retired hither after being defeated at the battle of Maisbelly, where the Saxons had been put to a disorderly flight by Aurelius Ambrosius.* Shortly after, taking the field against the Britons, his troops were defeated, and himself taken prisoner, and beheaded;† if the authority of Matthew of Westminster can be deemed sufficient; though the Saxon annals are silent as to that particular. *Coningsburg*, from which term the present name is derived, was the property of Harold, afterwards King of England. At the Conquest, it came into the possession of William de Warrene, with all its privileges, which are said to

* Gibson's Camden.

† Near the Castle is a tumulus, which tradition reports to be the burial-place of Hengist.

to have extended over twenty-eight towns. How Edmund de Langley became possessed of this Castle, is not certainly known. He dying, left it to his son Edward, afterwards Duke of York, who, for want of issue, devised it to his nephew, Richard, surnamed De Coningsburg, from whom it again came to the Crown. It is at present the property of the Duke of Leeds. Though the lover of the picturesque will find but little here to entertain him, yet the antiquary will receive great delight from viewing this ancient building.*

Crossing the ferry over the river Don, I proceeded to *Melton on the Hill*, the road in part being only a bridle-way. From hence I proceeded to *Marr*, and through *Marr-wood*, where the road is inclosed by a long grove of high trees, but withal so straight, as to admit a view of Marr and Pigbourn Churches, though several miles distant from each other. After passing *Pigbourn*, I

* The third volume of the Munimenta Antiqua contains a very particular and interesting description of Conisborough Castle, illustrated by various plates, and ground-plans. Mr. King's dissertation on the era of its origin is extremely curious; and the opinion of its having been built in an age when Phœnician and Phrygian ideas of architecture still prevailed in this country, united with conceptions of Roman improvements, is, by his arguments, rendered very plausible. He concludes, by assigning the period of its construction, either to the time of Cartismandua, Queen of the Brigantes, about the middle of the first century, or to that of the departure of the Romans, about the commencement of the fifth.

soon fell into the great north road at the Red-House. At little more than a mile further, I passed *Robin Hood's Well*, which lies on the right of the road, and where the traveller is invited to drink. This spot, rendered remarkable by the exploits of that hero, is called BARNSDALE, and presents to the eye a most beautiful, fertile and extensive tract of country.

So they parted, Robin and John;
And John is gone to Barnesdale,
The gates* he knoweth eche one.

But when he came to Barnesdale,
Great heaviness there hee hadd,
For he found two of his owne fellows
Were slaine both in a slade.

And Scarlette he was flying a-foot
Fast over stocke and stone,
For the proud Sheriffe, with seven score men,
Fast after him is gone.

ROBIN HOOD AND GUY OF GISBORNE.

ROBIN HOOD appears to have lived about the time of Richard the First. "The said Robert entertained an hundred tall men and good archers, with such spoils and thefts as he got, upon whom four hundred, were they ever so strong, durst not

* Ways, passes, or paths.

not give the onset. He suffered no woman to be oppressed, violated, or otherwise molested: poor mens' goods he spared, abundantlie relieving them with that which by theft he got from Abbeys, and the houses of rich Earls: whom Maior (the historian) blameth for his rapine and theft; but of all theeves, he affirmeth him to be the Prince, and the most gentle theefe."* It is doubtful whether this hero was born in Yorkshire, or Nottinghamshire. He appears to have been one of those intrepid spirits, that resisted the oppressive forest-laws of the Normans. He is said to have been bled to death by the treachery of a Monk, (at Kirkley or Kirklees' Nunnery,) to whom he had applied for medical assistance. His tomb, as reported, is still to be seen at *Kirklees*, on the river Calder, in this county; with a long epitaph, concluding with "Obit. 24 kal. Decembris, 1247." At about two miles from the above Well, I struck across a common to the left, and then by a cross road proceeded to

PONTEFRACT,

Or Pomfret, a handsome borough-town, pleasantly situated on the side of a hill. The inhabitants are gay and genteel: the market-place is open and spacious; and the whole town assumes an

* Stow.

an air of respectability unusual to places of but little trade. In this neighbourhood is grown great quantities of liquorice, which furnishes some traffic to the inhabitants.

Tanner mentions several religious foundations at Pontefract; and, among others, a Cluniac Priory, founded by Robert de Lacy, temp. William Rufus: its tutelar patron was St. John the Evangelist. Its yearly revenues were rated, the twenty-sixth of Henry the Eighth, at 337l. 14s. 8d. according to Dugdale; and 472l. 14s. 8d. by Speed. The site was granted to William Lord Talbot, in the seventh of Edward the Sixth.

What remains of the once magnificent CASTLE of Pontefract, is a mass almost unintelligible. There are several round towers attached together, which conjecture presumes to have been the keep. Other fragments occur in different situations; but to what part of the building they belonged, is uncertain. The part shown as the place where the ill-fated King Richard was confined, appears to be equally doubtful. "The keep is circular, about sixty-four feet in diameter. A narrow damp chamber, formed in the thickness of the wall, with two small windows next the court, is shown for the place of Richard's confinement and murder."*

Leland

* Gough's Camden.

Leland observes, that " the Castelle of Pontefract, of sum called Snorre Castelle, containeth eight round toures, of the which the dungeon cast ynto six roundelles, three bigge and three small, is very fair, and hath a fair spring. There is the dike, by the north the Constable's toure. King William the Conquerer gave the town of Brokenbridge, and very much land lying thereabout, to Hilbert de Laceis, a noble Norman. This Hilbert founded the College of St. Clement in the Castelle. The Castelle, town and lands about Brokenbridge, longed, before the Conquest, to one Richard Archenald; Richard had Ailrick, and he had Swane, &c."

This place has been the scene of many tragical events. Here Thomas, Earl of Lancaster, was taken by King Edward the Second, and beheaded; but he was afterwards sainted by the mob. Here Richard the Second was barbarously destroyed by hunger, cold, and other torments, according to Stow; though other authors state that he was slain by ruffians, purposely hired. Here also the Earl of Salisbury, having been taken, on the defeat of the Yorkists, at Wakefield, was dragged from the Castle by the common people, and decapitated. The uncles of King Edward the Fifth also bled here.

" Rest, gentle Rivers! and ill-fated Grey!
A flower or tear oft strews your humble grave,
Whom Envy slew, to pave Ambition's way,
And whom a Monarch wept in vain to save."

This Castle made a stout resistance against the Parliament troops under Sir Thomas Fairfax and Colonel Sands, but surrendered upon articles, (July 24th, 1645,) " which were the more favorable, by reason the plague was hot in Pomfret town."*

In

* The following extract from Stow, may serve to convey some idea of the ancient style of living in these Castles. It is an account of one year's expenses of the above Thomas, Earl of Lancaster, from Michaelmas, in the seventh of Edward the Second, to the same period in the following year: the whole " sum amounting to 7957l. 13s. 4½d.

" To wit; in the pantry, buttery, and kitchen, 3405l. &c.

" For 184 tuns, one pipe of red or claret wine, and one tun of white wine, bought for the house, 104l. 17s. 6d.

" For grocery ware, 180l. 17s. 0d.

" For six barrels of sturgeons, 19l.

" For 6800 stockfishes, so called, and for dryed fishes of all sorts, as lings, haberdines, and other, 41l. 6s. 8d.

" For 1714 pound wax, with vermilion and turpintine, to make red wax, 314l. 7s. 4d½.

" For 2319 pound of tallow candles for the houshold, and 1870 of lights for Paris-candles, called perchers, 31l. 14s. 3d.

" Expences on the Earl's great horses, and the keeper's wages, 486l. 4s. 3½d.

" Linen cloth for the Lord and his Chaplains, and for the pantry, 43l. 17s. " For

In the lower part of Pontefract stands the old Church, which was reduced to its present ruinous condition during the siege in the Civil Wars. It is said that 3000l. was raised to repair it, but that the money was embezzled by the collectors. It is now a mere shell, a small part only serving for divine service. Those who may like to draw

F architecture,

" For 129 dozen of parchment, with inke, 4l. 8s. 3½d.

Summe, 1230l. 17s. 7½d.

" Item, for two clothes of scarlet for the Earle against Christmasse, one cloth of russet for the Bishop of Anjou, seventy clothes of blew for the knights, (as they were then tearmed,) fifteen cloathes of medley for the Lord's Clerks, twenty-eight clothes for the esquires, fifteen clothes for officers, nineteen clothes for groomes, five clothes for archers, four clothes for minstrels and carpenters, with the sharing and carriage for the Earl's liveries at Christmas, 460l. 1s. 3d.

" Item, for seven furs of variable minerver, (or powdered ermin,) seven hoods of purple, 395 furs of budge, for the liveries of barons, knights, and clerkes, 123 fures of lambe, for esquires, bought at Christmass, 147l. 17s. 8d.

" Item, sixty-five clothes of saffron colour, for the barons and knights in summer: twelve red clothes mixt for clerks, twenty-six clothes of ray for esquires, one cloth ray for officers' coats in summer, and four clothes ray for carpets in the hall, 345l. 13s. 8d.

" Item, 100 peeces of greene silk for the knights, fourteen budge furs for surcotes, thirteen hoods of budge for clerkes, and seventy-five furs of lamb for the Lord's liveries in summer, with canvas and cords to trusse them, 72l. 19s.

" Item, saddles for the Lord's liveries in summer, 51l. 6s. 8d.

" Item, for one saddle for the Earle of the Prince's armes, 40s.

Summe, 1079l. 18s. 3d.

" Item,

architecture, will find the south-west angle a good study; including, by way of fore-ground, the houses on each side the street. The surrounding country is pleasant, but wants a boldness of character to render it interesting in a picturesque point of view. It is also destitute of water, an indispensible beauty in all landscape scenery.

Near the town, in Pomfret Park, is an extensive flat, on which is an excellent race-course, where

" Item, for things bought, whereof nothing can bee read in my note, 241l. 14s. 1½d.

" For horses lost in service of the Earle, 8l. 6s. 8d.

" Fees paid to Earles, Barons, Knights, and Esquires, 623l. 15s. 5d.

" In gifts to Knights of France, the Queene of England's Nurces, to the Countesse of Warren, Esquires, Minstrels, Messengers, and Riders, 92l. 14s.

" Item, 168 yards of russet cloth, and twenty-four coats for poor men, with money given to the poor on Maunday Thursday, 8l. 16s. 7d.*

" Item, twenty-four silver dishes, so many sawcers, and so many cups for the buttery: one paire of pater-nosters, and one silver coffer, bought this year, 103l. 5s. 6d.

" To divers messengers about the Earle's business, 34l. 19s. 8d.

" In the Earle's chamber, 5l.

" To divers men for the Earle's old debts, 88l. 16s. 0¼d.

Summe, 1270l. 7s. 11¼d."

Here follows an account of the expenses of the Countess at Pickering Castle, for the same period; making the sum total as above stated. *Stow, page* 71.

* Stow says, he had seen this cloth sold at 4d. the yard, at half yard and half quarter broad: good cloth of a mixed color.

where a capital stand is now building. From Pontefract, nine miles of a good road, and pleasant country, lead to

WAKEFIELD,

One of the most opulent and genteel of the clothing towns in Yorkshire. It is situated on the banks of the navigable river Calder; and having greatly improved in trade, of late years, the inhabitants have been enabled to ornament it with many respectable houses. The streets are clean, and the walk on each side flagged. The great object of curiosity here, is the bridge, and the beautiful *Chapel* which stands on it; said to have been built by King Edward the Fourth in memory of his father. Gough, however, observes, that this King seems to have been rather the repairer, or rebuilder, than the founder of the Chapel: for it appears by charter, of the thirty-first of Edward the Third, dated at Wakefield, that Edward the Third, by that instrument, settled ten pounds per annum on William Kaye, and William Ball, and their successors for ever, to perform divine service in a chapel of St. Mary, newly built on the bridge at Wakefield. This Chapel, after being applied to various uses, is now a library. On the front are remains of some curious sculpture, in compartments.

"There was a sore batell fought in the South-fields by the bridge, in which the troops of the Duke of York were worsted; and, in the flight, the Earl of Rutland, his son, was slain. The commune saying is there, that the Earl would have taken to a poor woman's house for socour, and that she for fere shet the dore, and strait the Earl was killed. The Lord Clifford, for killing of men, was called the Boucher."* Clifford, a young man, of a brutal spirit, is said to have killed the Earl in cold blood. He was slain himself shortly after, in the battle of Towton. The sons of Clifford, quite infants, would have been sacrificed to the manes of Rutland, had not the prudence of the mother provided for their safety: she sent one of them beyond sea; and concealed the other at the house of a shepherd, where he was brought up as a peasant, without education, and remained in that state till the accession of Henry the Seventh, when he obtained restitution of his possessions.

Wakefield was the birth-place of that eccentric character, the wealthy and witty Dr. John Radcliffe, an eminent Physician, and the founder of Radcliffe Library at Oxford. He was born in 1650. At fifteen years of age, he was entered in University College, Oxford, where he resided till he had acquired a considerable reputation. One means,

* Leland's Itin.

means, by which he succeeded, was by applying a cool regimen in the small-pox; and his cure of Lady Spencer finally established his credit. In 1684 he settled in London, whither his fame had preceded him. In that city his practice became so great, that in less than a year it produced him more than twenty guineas a day: the truth of this was averred by Mr. Daudridge, his apothecary, who himself died worth 50,000l. obtained through the Doctor's means. In 1688 he was appointed principal physician to the Princess Anne, of Denmark; but he forfeited that situation, by refusing, when over his bottle, to attend the Princess: on being sent for a second time, he swore that the disorder of her Highness *was nothing but the vapours, and that she was in as good a state of health as any woman breathing, could she but believe it.* King William the Third, being ill at Kensington, sent for Dr. Radcliffe, who found him reading Sir Roger L'Estrange's new Edition of Æsop's Fables. The King told him he had once more sent for him, to try the effect of his great skill; though, added he, my body physicians, who are not sensible of my inward decay, tell me I shall do very well, and live many years. The Doctor having put some interrogations to the King, begged leave to turn to the book before him, and read to him in these words: "Pray, Sir, how do you find yourself?" says the Doctor to his patient.—Why truly, says the patient, I have

I have had a most violent sweat.—"Oh! the best sign in the world."—In a little time he sees the patient again.—Pray how do you find your body?—Alas! I have just had such a terrible fit of horror and shaking upon me!—Why that is just as it should be; it shows a mighty straight of Nature.—The Doctor again puts his questions.—Why, I am all swelled, as if I had a dropsy.—Best of all, quoth the Doctor, and goes his way.—Shortly after, comes in one of the sick man's friends, who puts the same question, how he felt himself.—"Why, truly so well, that I am even ready to die of I do not know how many good signs and tokens." Such, he said, was precisely the King's situation.

He then assured his Majesty, that he could relieve him for the present, if he would adhere to the prescriptions, and perhaps prolong his life for three or four years: in the end, the King recovered so well, as to be enabled to visit Holland. He lost his Sovereign's favor by a rude reply: on the King's showing him his swollen legs, and asking what he thought of them, *Why truly*, said the Doctor, *I would not have your Majesty's two legs for your three Kingdoms.*

He was a man of ready wit, with a great command of temper. On Dr. (afterwards Sir Edward) Hannes settling in London, an acquaintance, to teaze Radcliffe, told him of the great business obtained

obtained by the former, and that his merit had occasioned him to be appointed a principal physician at court; to which the Doctor coolly replied, "So much the better for him; for now he has a patent for killing." But, rejoined the other, to try if it were possible to ruffle his temper, "What is more surprising, he has two pair of the finest horses that ever were seen." "Then they will sell for the more," said Dr. Radcliffe, with the utmost indifference.

I cannot resist giving the following anecdote, as it serves strongly to illustrate the Doctor's private virtues. About the year 1704, one Jonathan Savil, who had robbed the Doctor's country-house, lay under sentence of death for a similar offence. In this dreadful situation he formed the resolution of writing to the Doctor, who received the letter from the criminal, while in company with a party of nobility and gentry, at the Mitre Tavern, in Fleet-Street. The letter specified the injury done, expressing great shame for it, and withal intreating for pardon and intercession, with strong promises of restitution, should it ever be in his power. The company were amazed on hearing the contents of the letter, and expected something witty from the person it was addressed to. On the contrary, the Doctor very seriously bid the messenger to call at his house for an answer in two days. Then taking Lord Grenville into another room, he

declared, that the letter he had received, had given him great satisfaction, in clearing an innocent man from his suspicion; and that he must become a petitioner to his Lordship, to use his interest with the Queen in the criminal's behalf. The application was successful; a reprieve was granted, and the culprit was transported to Virginia. The Doctor's humanity did not stop here; he gave him letters to the Governor; and Savil, who was alive in the year 1715, in flourishing circumstances, had actually made the Doctor restitution of 150l. the computed amount of the loss.

In 1713, Dr. Radcliffe was returned Member of Parliament for the town of Buckingham, and on this occasion he gave up much of his business in favor of Dr. Mead. He died on the first of November, in the year 1714, and was buried in St. Mary's Church, Oxford, leaving the bulk of his fortune to found the noble Library there; a work that will render his name dear to society as long as a taste for literature shall prevail, and which can only be extinguished with time itself, in the destruction of the universe.

From Wakefield to Leeds, a distance of about ten miles, the country will be found black with coal-pits, and the smoke of various engines; many large manufactories having been established here.

LEEDS

LEEDS

Is a large and populous town, situated on the river Aire, and full of bustle and trade. It appears to be chiefly composed of one large street, with others branching from it. Its size is daily increasing, and the new buildings are formed with an attention to both elegance and convenience; the modern parts being uniform and genteel. Leeds is rendered rather unpleasant by the smoke arising from the furnaces of smitheries, and other works. It may be called the Metropolis for that great staple manufacture the woollen-trade, which furnishes a source of wealth more certain than the mines of Peru.

A charter of incorporation was granted to this town by Charles the First. Its present charter was granted by Charles the Second. In Leeds are four Churches, and several Chapels for Dissenters; besides the Halls for the sale of the various sorts of cloths: the total number of houses, in the year 1793, as counted from the workhouse-book, amounted to 6691. This town was garrisoned for Charles the First, at the commencement of the troubles in that reign; but was taken by storm, by the troops under Sir Thomas Fairfax. Not the least vestige of the Castle is remaining;

and its situation is but imperfectly known, though said to be at a place now called Mill-Hill. The population of Leeds, as ascertained under the act of 1801, amounted to 53,162; the number of houses to 11,599. Three miles from this town is

KIRKSTALL ABBEY.

THOUGH the scenery round this building is not remarkably rich, yet it is unquestionably pleasant, and, on the whole, well diversified. Those who take the trouble to ascend the high grounds, will be gratified by the sight of some fine open scenes, that will amply repay them. Should close views be preferred, there are many situations, where the water can be brought in, that will afford most happy compositions. The river Aire, approaching near to the Abbey, adds much to the beauty of the views. The most picturesque side of the building itself, is the west; the front of which presents a noble *Saxon* doorway; and above it two elegant windows, curiously ornamented; the whole is crowned with three handsome pinnacles. This front is richly and elegantly decorated with ivy, which increases the beauty, without destroying the form. On the south side are various ruined apartments, of which the dormitory, and some other parts, yet remain covered.

The interior is not very interesting, it being destitute of foliage; and it has altogether an ill

Kirkstall Abbey, Yorkshire.

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effect, from its being too long for its width. The columns are massive, and support heavy pointed arches. The side aisles are complete, as also the nave, transepts, and choir, except some of the columns and capitals, which were destroyed by the falling of part of the great tower, in the night of the twenty-seventh of January, 1779: only the south side of the tower now remains, and that is in so dangerous a state, as to threaten the remaining parts with destruction. Grose mentions a considerable quantity of Roman brick, as having been found among the ruins of this Abbey.

This was a Cistercian Abbey. Henry de Lacy, A. D. 1147, placed at Bernoldswyk a Convent of Cistercian monks from Fountains, who, after they had struggled with great inconveniencies for five or six years there, desired to be removed to a place in Airedale, called Kirkstall, which their founder procured for them from William of Poitou, and where they settled, and began to build a fine Abbey, A. D. 1152, to the honor of the Blessed Virgin Mary. It was endowed with 329l. 2s. 11d. per ann. according to Dugdale; and 512l. 13s. 4d. according to Speed. The site was granted to Archbishop Cranmer, and his heirs, in the thirty-fourth of Henry the Eighth.* It afterwards passed to the family of the Saviles, Earls of Sussex, and by an heiress of that house to the Brudenells,

* Tanner's Notitia.

Earls of Cardigan, in which family the property remains.* Kirkstall will be found highly interesting to the picturesque traveller, as it affords a variety of subjects for the pencil, both architectural, and where the ruins will unite finely with the landscape.

On ascending the hill behind the Abbey, I had a fine view of the whole building; but this agreeable feature was not visible from the Otley road. Here the country losing its engaging aspect, I wandered leisurely along, in that state of indifference which made the way appear tedious. Having passed four or five uninteresting miles, my attention was suddenly roused by the beauties of WHERFE-DALE bursting on the sight. I stood gazing in an extacy on the shady groves and extensive meads below me, till the eye became too feeble to pierce through the mighty expanse. My mind revelled in perfect voluptuousness, and all the faculties of my soul were absorbed in the contemplation of this most delectable spot. The Chevin Hill, on which I stood, formed a bold fore-ground: below me appeared the town of Otley; and the river Wherfe was seen meandering, in the most playful manner, through the bosom of the Dale; now broad and close; then stretching away into long reaches, or lost among masses of

* Moore's Monastic Remains.

of trees. Beyond the town, to the west, the ancient seat of the Vavasors was conspicuous; the village of Burley, and the seat of Sir H. Ibbetson, with corn-fields and inclosures that tire the eye, till it rests on the mountains about Skipton, which bound the horizon. Looking in the opposite direction, as rich a scene is displayed, till the hills about Knaresborough and Harrowgate show their tops. Coming upon this scene in the evening, and the valley being richly illuminated by the setting sun, gave an effect to it that surpasses description. Wandering slowly down the hill, I continued to enjoy the lovely prospect till I had nearly entered the town of

OTLEY.

This, though a small place, has a very considerable market for eatables, which being collected here, are afterwards sent to Leeds, York, Manchester, and other towns. Tunstall, Bishop of Durham, who visited this place in the reign of Henry the Eighth, declared it exceeded in beauty every thing he had seen during his travels in France or Italy.

Tanner says, "Here was an Hospital for Lepers, 4th Edward II. who were obliged to repair the bridge over the adjoining river Wherfe."

In

In proceeding through Wherfe-Dale, I was accompanied by the river on my right, which sometimes nearly approached the road. This Dale is one of the richest and most fertile spots in Britain; it extends in a direction nearly east and west, for the space of between forty and fifty miles. The inhabitants speak most rapturously of this delightful garden, and say that it affords them fire, water, and food, in abundance; and that the air is uncommonly salubrious and healthful.

About four miles from Otley, on the other side of the river, is DENTON HALL, the handsome seat of Sir H. Ibbetson, Bart. This place was formerly the residence of Ferdinand, Lord Fairfax, General in Chief of the Parliamentary forces.

The villages in this neighbourhood are unusually respectable, which strongly mark the comfort of the inhabitants. ILKLEY, a considerable one, is remarkable from having been formerly a Roman station, called *Olicana*. "That it was an ancient town, appears from the pillars of Roman work in the Church-yard, and elsewhere."* It appears to have been rebuilt in the time of Severus, by Varius Lupus, Lieutenant and Pro-prætor in Britain. Some inscribed stones, that have been dug up at this station, are given in Horsley's Britannia Romana. This

* Gibson's Camden.

This station was on the great Roman Way from Manchester to Aldborough, (near Boroughbridge,) passing to the westward of Halifax. Near this place, another Roman road crossed the above, at nearly a right angle; from *Eboracum*, (York;) it proceeded to *Calcaria*, (or Tadcaster;) and then passing a little to the south of Ilkley, to Skipton. The next village is ADDINGHAM, at which place the road suddenly turns to the right. Continuing to follow the river Wherfe, when at about eleven miles, the traveller will arrive at Bolton Bridge. Here is a decent house of accommodation, the Burlington Arms; but it does not offer the convenience of a carriage. One short mile further is

BOLTON PRIORY,

CALLED *Bolton Priory, in Craven.* This building being surrounded by bold and majestic high grounds, is scarcely seen till the traveller arrives on the spot. The ruins, embosomed in trees, stand on the banks of the river Wherfe; on the opposite side of which rises a bold mass of rocks, that, in a general view, adds a dignity to the whole. Though the building is in itself inconsiderable, yet its romantic situation makes ample amends; as it affords several fine subjects for the pencil. The principal remains now standing, were parts of the Priory Church.

The

The west end of the Church is now used for divine service: this end has been highly enriched, and many of the decorative figures remain; but the sculpture is not to be boasted of. Over the west door are two escutcheons; that on the north displays the Cliffords' arms; the other, on the south side, a *Cross-formee*. Besides the west end, parts of the nave and choir are yet standing, though much mutilated. The want of the tower detracts much from the beauty of the building.

In the year 1120, William Meschines, grandson to the King of Scotland, and Cecilia de Romelli, his wife, Baroness of Skipton, having lost their only son, who was drowned in attempting to lead a greyhound over the *Stride*, founded a Priory at Emmersey, near Skipton, for Canons regular, of the order of St. Austin, to the honor of the Blessed Virgin Mary and St. Cuthbert. About thirty years afterwards, this establishment was translated to Bolton, by the daughter of the founders, Adeliza or Alice de Romelli. At the Dissolution, in the twenty-sixth of Henry the Eighth, this Priory was valued at 302l. 9s. 3d. per annum, in the whole; and 212l. 3s. 4d. clear. Grose says, " The whole, in rents, mills, and tythes, once amounted to 444l. 17s. 4d. annually. as appears from an account printed by Burton, from Michaelmas, 1324, to the same feast, 1325."

One of the Gates of the Priory remains; and by stopping up its openings, has been converted into a dwelling, (the ground-floor being one large room,) and is used as an occasional residence by the Duke of Devonshire.

The site of this Priory was granted, in the thirty-third of Henry the Eighth, to Henry Clifford, Earl of Cumberland. Elizabeth, daughter of Henry, the last Earl, marrying Richard, the first Earl of Burlington, carried the estate into that family. It is now the property of the Duke of Devonshire, by marriage with Charlotte, heiress of Richard, the last Earl of Burlington.

Four miles up the river Wherfe, is the local curiosity called the STRIDE, alluded to in the above account. Here the bed of the river is full of shelving rocks, which, when the water is low in the Summer season, make their appearance; and in one place the stream is contracted so narrowly between two rocks, that a person may step over it.

Above this place is seen *Barden Tower*, crowning the bold banks of the river: it was formerly a hunting residence of the Cliffords, but is now the property of the Duke of Devonshire. In the beautiful and romantic grounds of *Bolton Park* are many fine woody scenes, admitting occasional peeps at the river, with rich open distances.

From Bolton Bridge the distance is about five miles of heavy road, but fine country, varied into hill and dale, to

SKIPTON.

This is a genteel town, situated in that part of the country called *Craven;* an appellation given to it on account of its rocky surface. This word is said to be derived from the British *Craig*, signifying a rock: but whether this derivation is just or not, others must determine. The name of Craven is applied to all that rocky or mountainous district, chiefly lying in the centre of the West Riding.

Skipton is situated in a valley with the hills rising boldly round it, and is chiefly composed of one large street, terminated by the Church, and the Castle on a bold eminence.

In the Church is a Library for the use of the Parish; founded by *Silvester Petyt*, Principal of Bernard's Inn, who was born in this neighbourhood. It consists chiefly of ancient books, that are in terrible bad condition, which arises, according to report, from the salary of 5l. per annum, not being paid according to the will of the founder.

The

The *Leeds* and *Liverpool Canal* coming to this town, has contributed greatly to the wealth of the inhabitants; this being now the general market, whence the surrounding country is supplied with coal. At Leeds it joins the river Aire, which, by being navigable to the Humber, forms a communication with the Eastern Sea; and, when it is compleated to Liverpool, as intended, it will form an immediate connection between the Eastern and Western Ocean. This Canal will traverse a track of 107 miles and three quarters, from Leeds to Liverpool; the fall from the central level being reckoned at 525 feet on the Lancashire side, and at 446 on the Yorkshire extremity; its course being as follows: Liverpool, to Ormskirk, Wigan, Blackrod, Chorley, Blackburn, Burnley, Colne, Gargrave, Skipton, Keighley, Bingley, Kirkstall, and Leeds. This great national work is the effect of the perseverance, industry, and wealth, of private individuals. In point of magnitude, and of utility, it equals the greatest public work *performed at the expense of the Roman State;* and will, when compleated, remain a lasting monument of the skill, perseverance, and opulence of the country.

Craven first gave title to William Craven, descended from a family of that name at Appletrewick, so created by Charles the Second, having been previously made Baron of Hempstead Marshall, by Charles the First. He died in 1695,

without issue; and the title fell to the heirs of Sir William Craven of Worcestershire, from whom the present Lord is descended.

The Castle at Skipton is the great object which attracts the attention of strangers. It stands on an eminence, that commands the town, and also a good prospect of the surrounding country. The Castle itself is by no means a picturesque object: its outward appearance is heavy, and ugly; its form being composed of several round towers, with long sweeping apartments, and heavy stone window frames.

Several passages wind round the Castle, to various rooms, hung with old tapestry. In one of these chambers is a curious old *Family Picture*, with whole-length figures, as large as life. This is composed of three parts; a centre, and two extremes; the latter serving as doors. The wood-work is most clumsily put together, and the picture is poorly painted, in a dry, hard style, and carrying but little interest with it as a work of art.*

In the centre compartment is *George Clifford* and his Lady, *Margaret Russell*, and two of her children.

* If the family value this picture as a memorial of their ancestors, it should be immediately taken care of, or it will soon perish, from damp, and other injuries.

children. The former made twenty-two voyages against that blood-thirsty monarch Philip the Second, of Spain, who felt the effect of his prowess against his invincible Armada, in his European dominions, and also in his more distant ones in America. Queen Elizabeth appointed him her champion, in the thirty-third year of her reign. In the exercises of tilting, and the courses of the field, he excelled all the nobility of his time. He died, as the picture informs, "penitently, willingly, and christianly, October 30th, 1605."

The doors exhibit the portraits of their celebrated daughter *Anne Clifford*, afterwards Countess of Dorset, Pembroke, and Montgomery. One compartment represents her at about the age of thirteen; the other in a state of widowhood, dressed in black, with a veil. Over the latter portrait are the heads of her two husbands: *Richard*, Earl of Dorset, (said to have been the patron of men of letters, and bounteous to distressed worth;) and *Philip*, Earl of Pembroke, who cut such a ridiculous figure during the troubles of Charles the First, and who got himself elected to a seat in the House of Commons, after its Members had voted the House of Lords useless. Her second husband died in 1650, when the character of this extraordinary woman began to show itself, and the greatness of her mind broke forth in its full lustre. She rebuilt, or repaired, six of her ancient

ancient castles; she restored seven churches or chapels; founded one hospital, and repaired another. She resided occasionally at each of her castles, for the noble purpose of being thereby enabled to dispense her charities, in rotation, to the poor of her vast estates. She travelled in a horse litter, and often took bad ways, to find occasion for laying out her money, by employing the indigent in repairing the roads. This amiably great woman died at the age of eighty-six, in the year 1676, and was interred at Appleby.

On the pictures are various inscriptions, said to have been written by the above lady, setting forth the names, titles, and other particulars, of the persons represented in them. Her spirit dictated the following letter to the minister of an ungrateful court, who wanted to force a disagreeable person into one of her boroughs.

"I have been bullied by an usurper; I have been neglected by a court; but I will not be dictated to by a subject. Your man sha'nt stand.

"ANNE, *Dorset, Pembroke, and Montgomery.*"

This Castle was built by Robert de Romelli, Lord of the Honor of Skipton. By the failure of issue male, it fell to William Fitz-Duncan, Earl of Murray, who had married Romelli's daughter; and

and it passed with their daughter to William le Gross, Earl of Albemarle. In the reign of Richard the First, it belonged to William de Fortibus, whose daughter, Aveline, Henry the Third bestowed on his son, Edmund, Earl of Lancaster. They had issue one son, Thomas, who succeeded to this Castle and Honor; but he joining in a rebellion against Edward the Second, was taken, and beheaded at Pontefract, when all his estates escheated to the Crown. The Castle and Honor of Skipton were granted, in 1309, to Robert de Clifford, an Herefordshire Baron, in which family they continued for many generations. The estate is now the property of the Earl of Thanet, by the marriage of his ancestor with Margaret, eldest daughter of Anne Clifford. The Castle was dismantled in 1648, by order of Parliament; but it was afterwards repaired by the above mentioned Anne. The entrance is by a heavy, ill-fashioned gate. In the north and south battlements is pierced, in large letters, the motto of the Cliffords, DESORMAIS.

Hence to *Gargrave* the country is pleasant; and the Leeds Canal winding through the meadows, increases the interest of the views. Entering on the moors at Cold Coniston, I proceeded to the village of *Hellyfield*, then to *Long Preston*, an opulent place, where the people appear cheerful, their houses clean, and every thing car-

ries with it an air of comfort. Great quantities of callico are made here. This place is at least a mile in length.

To the left of the road, on the very verge of the horizon, is seen *Pendle Hill*, a remarkable feature in this part of the county. Approaching Settle, Ingleborough Mountain appears in view, and the top of Pennygent. From Skipton it is sixteen miles to

SETTLE.

This town is seated in the midst of barren hills, which present their rocky fronts to the eye from all points. Romantic as the situation may be, the town itself is equally so; the houses being the most whimsical, picturesque, and odd, any where to be met with. The market-place, in particular, had, to me, the strangest effect imaginable; it not appearing like *English* nature. The evening being fine and clear, the lengthened shadows of the houses were swept over the foreground, reducing the whole to one expansive dark; except where, here and there, on its verge, a small group of figures glittered, from an elegant touch of the departing rays of the sun. Full in the light appeared the market-house, raised on an arcade, above which, in a gallery that leads to different dwellings, were seen various people, busily

busily employed in humble occupations. Add to the whole, by way of back-ground, a tremendous cliff, 300 feet high, which impends fearfully over the back of the town, in the most terrific manner, and some idea of the scene may be formed. The breadth and simplicity of the light and shade, contributed to aid the beauty of the view; the great mass of dark on the fore-ground being supported by another, prevented its becoming a spot. The whole of the objects in the light, had their local colors rendered deep and rich, by a gleam of the evening sun, which prevented the shadow from cutting abrupt and hard against the light, and giving the whole great mellowness; the general effect receiving vigor from the sparkling of some light draperies.*

In Settle, many of the houses about the market-place, have their ascent to the upper story on the outside; and where the cliff, or scar, which hangs frowning over the town, can be brought

* So much depends on a judicious light and shade, that many objects will highly delight in the morning, which may appear uninteresting in the evening, or *vice versa*. Yet, notwithstanding, this the power of *imitating* the lovely scenery of Nature with "*accuracy*," may be acquired by reflection, and by an attention to pictures, or drawings, remarkable in that particular, such as those of Titian and Rubens, and works of many modern artists: I do not mean those full of affectation, as if they were illuminated by a partial flash of gunpowder: such trash may pass with some for true art.

into the view, a subject highly picturesque will be obtained. On the whole, had I come all this way without meeting one object worthy of my attention, I should have been satisfied for my trouble, with what I found here.

In this town was born THOMAS PROCTOR, whose merit as a sculptor, justly places him among the first of the British artists. His works, though few, are uncommonly fine. Whoever has his model of *Ixion*, is in possession of a treasure, which ought to be guarded with the greatest vigilance; it being, without dispute, one of the first productions of the British school; and would have done honor to the best times of Greece or Rome. He was an exemplary and mighty genius, and his merits have been celebrated by Mr. West in one of his discourses. His fine group of *Diomede devoured by his Horses*, would have become a point of national taste; but, alas! he dashed it to pieces

art. Many little shadows joined, will always produce a mass; this may be done by clouds, &c. Any natural means may be resorted to, to enable the student to unite his shadow with shadow, and light with light, for the purpose of acquiring masses of each, in his work. "Even if" he "should not excel in execution," (which, however, may be expected from proper instruction, and a moderate practice,) then the student may comfort himself with the reflection, that Claude, and many other great artists, were without it; and also that it is not the first, nor, by any means, the most essential, part of even landscape painting.

pieces in a fit of despair, because he could not procure fifty pounds for that sublime labor. He died like Raphael, in the meridian of his days, and full of honor. I am happy at having it in my power to pay this small tribute to the memory of a worthy man, and an old acquaintance. He sunk, most unaccountably, under the public neglect, when a small sum would have preserved a valuable life. But peace to his manes; and may his spirit find that rest in eternity, it was a stranger to here!

Cross the bridge over the river Ribble, which flows near Settle, and at about the distance of one mile, is

GIGGLESWICK.

HERE is a prodigious *Scar*, or ledge of rocks, that goes by the name of the village, and whose bold cliffs rise above the road, accompanying it to a considerable extent. Under these craggs, above some lime-kilns, by the road side, is a *Well*, that ebbs and flows at uncertain periods, sometimes three and even four or five times within the hour. This is considered as a great natural curiosity, the place being at least thirty miles from the sea.* In Giggleswick is a noted and well-endowed Free-School, founded by a Mr. Bridges.

* In different parts of England, are two or three other ebbing and flowing Wells, of similar character to this at Giggleswick. The most

With a guide, I made an excursion over the moors to

MALHAM-

most celebrated is that between Chapel-in-the-Frith and Tideswell, in Derbyshire, in the description of which, as inserted in the third volume of the *Beauties of England and Wales,* pages, 454, 455, I attempted to assign the cause of the ebbing and flowing of the water; and as no better explanation has yet appeared, it may not be misplaced, to insert it again here; as the principles on which the water flows and ebbs, must be the same in all wells similarly situated.

"This curious phenomenon does not appear to have been satisfactorily explained; as the principles on which the *Syphon* acts, will only account for the intermittent *flowing* of the water, the cause of its *ebbing* being still unresolved. The opinion of a second syphon, as ingeniously advanced by a modern traveller,* which begins to act only when the water rises, or is near its height, is inconsistent with the appearances at the well, as the water continues to *ebb* for sixty or eighty seconds after its decrease has left a sufficient opening for the *admission of the air* into the supposed reservoir in the hill. Now, admitting the existence of one natural syphon, may we not account for the return of the water, by supposing an interior cavity, on a level somewhat lower than the passages which communicate with the well, having a distinct outlet, but too contracted to give issue to *all* the water that flows from the syphon; the overplus will, in consequence, be discharged into the well, where it finds vent, and flows out till the syphon has ceased to act. When this happens, the interior cavity, no longer receiving more water than its distinct aperture can carry off, begins to empty; and receiving back that portion of the water from the well which lies above the communicating passages, discharges it by its own outlet." *E.*

* See an original Journal of a 'Three Weeks Tour to the Lakes;' by a Gentleman of the University of Oxford, published in the sixth volume of Mavor's British Tourist.

MALHAM-COVE,

PRONOUNCED *Maum-Cove*, by the natives. This is a stupendous mass of lime-stone rock, something in the form of an amphitheatre, which crosses a valley like a bridge, presenting its bare and almost uniform front to the eye. A human figure, placed at the base of this immense mass, is reduced to a mere point, by comparison, the central summit of the rock, which is the lowest part, being, according to Mr. Hurtley, 288 feet high.

At the foot of the Cove, a current of water issues out, called *Air-Head;* it being, in all probability, one of the streams which feed that river. In floods, the subterranean passage is not sufficient to give vent to all the water, which then pours in a cataract from the top of the rocks, forming a most "grand and magnificent cascade." This curious phenomenon is seldom seen by travellers in the summer months. "If the wind blows pretty strongly from the south, or south-west, the whole front of this bluff and age-tinted battlement, standing unsheltered and exposed, very little if any of the expanded current reaches the bottom; but, driven back into the air, or against the projections of the rock, hath the appearance of a curled, foaming mist, impetuously revolving, and dissipated

dissipated as a whirlwind."* Such a spectacle must afford a high gratification; and it must add greatly to the grandeur of the scene, the almost uniform surface of the rocks wanting such a break.

Passing through the village of Malham, which is composed of a few scattered houses, some of which afford good studies, as they are very picturesque, one mile brought me to

GORDALE-SCAR.†

HERE a stupendous mass of rocks forms a ravine, through the bosom of which flows a considerable stream. This opening contracts till you are led into a corner, where every object conspires to produce one of the grandest spectacles in nature. The rocks dart their bold and rugged fronts to the heavens, and impending fearfully over the head

* Hartley's Malham in Craven.

† From Settle it will be found about eight miles over the moors to Gordale; but it will be difficult to hit the way without a guide. A post-chaise may be had at the Golden Lion, at Settle; and if the traveller can get John Armstead, an intelligent man, who knows the country well, to attend him, the pleasantness of his journey will be increased. It is about sixteen miles with a carriage from Settle to Gordale; but those who come from Skipton, must turn into the road to Malham at Hellyfield. At Malham is a public-house, which affords but slender viands.

head of the spectator, seem to threaten his immediate destruction. Here rock is piled on rock in the most terrific majesty; and what greatly improves the grandeur of the scene, is an impetuous Cataract, that rushes down their dark centre, tearing up, with its irresistible force, the very foundations of the earth. Good heavens, what a scene, how awful! how sublime! Imagine blocks of lime-stone rising to the immense height of two hundred yards, and in some places projecting upwards of twenty over their bases; add to this the roaring of the cataract, and the sullen murmurs of the wind that howls around; and something like an idea of the savage aspect of this place may be conceived.

Here the timid will find an end put to their journey: myself and guide, with some difficulty, ascended the craggs up the fall, keeping the water to the right hand, and arrived at a large opening, where massy fragments of rocks are scattered about in the most wild and fantastic manner. Above, through a large hole, at the height of twenty or thirty yards, poured down the collected force of the whole stream, which forms the cascade below. This is, perhaps, the finest part of the whole place, and should by no means be neglected, however difficult the ascent to it may be. Retreat hence was impossible; we therefore scrambled to the top of the rocks, a height of not

less than three hundred yards from the stream below: here, on looking back into the yawning gulph we had passed, the words of Shakespeare came forcibly into my mind:

> Stand still——how fearful
> And dizzy 'tis to cast one's eye so low!
> ——I'll look no more,
> Lest my brain turn, and the deficient sight
> Topple down headlong.

The opening in the rocks, which gives passage to the stream, is said to have been caused by the force of a great body of water, which collected in a sudden thunder storm, some time about the year 1730. The lover of drawing will be much delighted with this place: immensity and horror are its inseparable companions, uniting together to form subjects of the most awful cast. The very soul of Salvator Rosa would hover with delight over these regions of confusion.*

None

* Here Nature offers one of the finest general ideas in the world; but the student, in sketching these scenes, must preserve a great breadth in the rocks, for the sake of simplicity, as a boldness of handling is essentially necessary to such wild views. A few great and simple lines will mark the contours, and a slight wash of Indian ink will most expeditiously give the breadths; whilst a tender tinge of Prussian blue, combined with the ink, will easily make the more remote parts recede, provided the blue is added in proportion to the distance. The right-hand canopy, including the waterfall, presents a fine upright view, which shape is the best calculated for the disposition of these rocks. Some of the masses will require their forms to be a little improved.

None of the passes in North Wales equals this; the water tumbling down its bosom, giving it greatly the superiority.

A few years ago, two men returning from a cock-match at Kirkby-Malham, in the autumnal season, were surprised by a fog, which came on suddenly, when unfortunately they missed their way, and one of them, William Hartley, without having time to utter a single word, slipped into this yawning womb of death. His companion, alarmed and terrified, dared no longer to walk erect, but, examining with his hands the way he took, got back to Malham. Hartley's body was found next morning, lodged in a bush of ivy, more than half way down the dreadful precipice, it having fallen upwards of seventy yards. Hence I proceeded to

MALHAM TARN.

This is a small lake on the moors; but, from being destitute of wood, it is by no means an object of interest to the artist. I must own I looked upon it with indifference, notwithstanding it has been called, in the language of poetry,

"A Lake embosomed in the cloud-capt mountains."

Another disadvantage is, that the mountains that environ the water, are too far removed from its margin to appear grand. This will effectually prevent its ever rivaling the Lakes of Cumberland or Westmoreland. There are several plantations in the vicinity, but the immediate banks of the lake are not bold enough to show them to advantage. *Tarn House*, on its banks, the property of Lord Ribblesdale, is chiefly used in the sporting season; the moors abounding with foxes, hares, and black game. In the lake are excellent trout and perch.

The water of this lake runs out in a small stream, which, at about the distance of a mile, suddenly sinks into the earth, among a heap of loose stones, and is lost. The country people, however, affirm it to be the same that issues out at Malham-Cove, and forms the head of the river Aire; and also that which has forced a passage through the rocks at Gordale.

These moors are truly wild and romantic; Nature here sits in solitary grandeur. The hills are lofty and green to their tops, and rise in irregular heaps on all sides, in their primeval state of pasture. They afford excellent feed for cattle, making them uncommonly fat, and that expeditiously. Vast tracts are enclosed with stone walls, for the purpose of sheltering the sheep from the severity of the weather in the winter season.

It would be highly imprudent for a stranger to travel these moors without a guide, as he would risk the danger of perishing for want; or the probable chance of breaking his neck down some precipice in the dark, or from being caught in a fog. The shepherds themselves know the way only by the hills, or from large masses of stones collected together upon some eminence.

At *Carlton Hall*, in the parish of Kirkby-Malham-Dale, was born, on the 7th of September, 1619, that most intrepid and skilful Parliamentary General, JOHN LAMBERT. The estate had belonged to the family for several generations. His father had been a Justice of the Peace; and by his third wife, Ann Pigot, had the subject of this brief memoir. At thirteen years of age, he was so unfortunate as to lose his father. In 1639 he married Frances, daughter of Sir William Lister, of Thornton, in this county.

Whitelocke says, he studied the law some time in one of the Inns of Court. If so, his ardent love of liberty must have early led him from that pursuit, as he was engaged, with his relations and neighbours, at the beginning of the contest, on the popular side.

To enter into the minute events of his life, would be to give a history of the contest between

King Charles the First and the Parliament; all that I intend, is merely a sketch of his character.

When Charles, by entering the Parliament House with an armed force, had given cause to the Members justly to doubt their personal security, each party became anxious to provide for their safety, by securing the garrisons and arsenals throughout the kingdom: for it is proved, by the joint testimony of the writers on the Civil War, that the great cause of dispute was not about matters of religion, but who should have power over the militia.

The first hostile movement was on the King's going from York to take possession of Hull, where Sir John Hotham, the governor, in obedience to the command of the Parliament, refused him admittance. The King being disappointed, complained of Hotham to the Parliament, and summoned the nobility and gentry of the county to attend him at York. This meeting was uncommonly numerous; but, after the summons, they were refused admittance to the royal presence, with the exception of a few, and of those the King made a demand on the county of a guard of horse. This conduct lost him the affection of many of his Yorkshire subjects; and, on this occasion, many petitions were presented to the King, in which Mr. Lambert was concerned.

On

On the 22d of August, 1642, about six o'clock in the evening of a very stormy and tempestuous day, the royal standard was erected at Nottingham, says Clarendon, and the demons of discord and civil war were at once let loose on the nation.

To a people it should never become an object, what individual or family may reign over them; but that the government they live under, be founded on equity, should be a great consideration. In the course of human events, persons, or families, may perish, and houses cease to govern; but the great principles of Liberty and Justice should be deeply engraven on the hearts of mankind, till the utmost verge of time.

The trust reposed in Monarchs is of so extensive and important a nature, that the slightest error is attended with the most fatal consequences. Like cities under the influence of an earthquake, thousands are buried in their fall. The unhappy Charles, though possessed of many private virtues, by endeavoring to change a free government into an absolute monarchy, began a Revolution, under which the nations of Europe at present groan. By his misconduct, multitudes were induced to leave this country for America; not with a dislike to the man only, but with a settled hatred to the office of King. The great province of New England was peopled at that period; and every one

one knows, that it was at Boston where hostilities first commenced; and that the descendants of those who had emigrated, were the most strenuous in their opposition. The consequence may be easily traced; the flame spread to France, where it overturned that Monarchy; and when the effects will cease the Almighty only knows!

Every thing has its cause; even the above great event was preceded by another important one, which prepared the way. Henry the Seventh, too proud to claim the Throne by descent, and too timid to demand it by right of conquest, well knew that it was the power of the great Barons which had made him King. Their power was such, that any one of them could alarm, and the combination of two or three, overthrow him. Hence it became necessary to use policy, rather than force, to break their power. To obtain his end, he framed the statutes of population; the statute against retainers; and that for alienation. The first, by its effect, increased agriculture, by ordering that all farm-houses, to which one hundred acres of ground and upwards were attached, should be kept up for ever: this rendered the yeomanry in a certain degree free of the Lords, who thereby lost their foot soldiers. The act against retainers, prevented the Lords having in their service the younger sons of good families, who were men of spirit, and well skilled in arms, and

and who served them as cavalry: this being forbidden under heavy penalties, deprived them of another prop to faction. Hence they became inactive, prodigal, and luxurious; and their immense estates, though more than enough for country hospitality, became too small for the refined pleasures of the town, and the expenses of a court. But the statute of alienation enabling them to sell, or mortgage, without heavy fines, effectually destroyed their power; and accelerated the fall of the old Barons by tenure. By these various means, Henry the Seventh increased his own power with that of the Commons, the Nobility being the only sufferers. The dissolution of the monasteries under his son, threw a vast property into the public market; and the strides which commerce was then making, raised up purchasers in the wealthy merchant and trader.

Let us mark the sequel. James the First had come from a country where the whole power was divided between the King and a turbulent Nobility. Full of the notions of the divinity and extent of royal power, he came to England to *govern*. Unfortunately, he communicated these notions to his son Charles, and every means were used through both reigns, to increase the power of the Crown. But as the Crown increased in power, the people increased in wealth and power also; and as their property was the result of their

industry, they rightly saw, that no power on earth was authorised to deprive them of it without their own consent, either direct or implied. Hence, from the people asserting the right of property, against the state terms "prerogative power," commenced those disputes in which Mr. Lambert was so materially engaged.*

When Lord Fairfax was appointed commander in chief of the Parliamentary forces in the northern district, he was joined by Mr. Lambert; his brother-in-law, Mr. Lister, of Thornton; and his relation, Mr. Lister of Westby. Both these gentlemen were killed within a few weeks from the date of their commissions. The former, Captain William Lister, was shot with a musket bullet in the head, in the battle of Tadcaster, on Wednesday, the 7th of December.† How the latter came by his death is not certainly known.

Mr.

* In a cause between Mr. Chambers, a merchant, and the Lord Mayor of London, for trespass and false imprisonment, on account of the levying of ship-money, Sir R. Berkeley, one of the Judges of the King's Bench, declared, "That no act of Parliament could bind the King, not to command away his subjects' goods and money." *Neal's History of the Puritans, Vol. II. p.* 175.

† Mr. William Lister, slain at the battle of Tadcaster, left two sons and a daughter. One of the sons travelling through that town many years afterwards, was inquisitive after the place of his father's sepulture. The sexton, who was then making a grave in the

Mr. Lambert's first public employment was the command of a regiment of dragoons, in which station his conduct was marked by moderation, bravery, and skill. The moderation of the Parliament Generals gained them the good will of the people; while, according to Hume, (the apologist for the Stewarts,) "Prince Rupert, negligent of the people, fond of the soldiers, indulged his troops in unwarrantable liberties." Wilmot, "a man of dissolute manners, promoted the same spirit of disorder;" and "Goring carried it to a pitch of enormity. Wherever he went, universal spoil and havock were committed; and the whole country was laid waste by the rapine of the soldiers."

Mr. Lambert was next appointed Commissary-General of the northern army. It would be tedious to pursue a military narrative in the detail; it will be sufficient to observe, that he was concerned in most of the engagements of any note, both in England and Scotland, from the battle of Marston Moor, till he defeated Sir G. Booth at Northwich, after the death of Cromwell.

the choir, told him it was thereabouts. He staid for further satisfaction; and, upon taking up a skull, they found in it the bullet that had given the fatal wound. This mortifying and unexpected object, made such an impression upon the gentleman, that he died shortly afterwards. *History of York.*

When he was appointed Major General of the five northern counties, and possessed, at the same time, power of jurisdiction the most unlimited and extensive, he is by all allowed to have used that power "with great wisdom, moderation, and justice."*

It appears that he aided Cromwell in his views to become Protector; but when the Protector lost sight of the public good, in private aggrandizement and ambition, in wishing to assume the title of King, then he opposed him with his greatest vigor. He even refused to take the oath required by the Assembly and Council, to be faithful to the government. Cromwell, on this disappointment, deprived him of all his commissions, by which he lost all rank and power; but, from motives of prudence, granted him a pension of 2000l. a year. On this Mr. Lambert retired to his house at Wimbleton, where he amused himself as a florist.

The conduct of Lambert on this occasion was truly great; living in the strictest habits of intimacy with Cromwell, surrounded, as it were, with honors and emoluments, by his opposition, he sacrificed them all. On the very same principles, therefore, by which he resisted the arbitrary measures

* This is testified by Clarendon, Whitelocke, and others.

measures of the King, did he now, to his eternal honor, exert himself against the encroachments of the Protector. This is, perhaps, one of the greatest and most brilliant acts of his life. In the first instance he opposed the King; in the second, he sacrificed a brave and heroic friend at the altar of Justice. To obtain a victory, may require skill and courage; but to be greatly just, marks the highest point of human excellence.

In the first Parliament called by the new Protector, after the death of Cromwell, Mr. Lambert was returned for Aldborough, by the title of John, Lord Lambert; in this station he appeared an active supporter of the rights of the people. His opposition to the new House of Peers causing some trouble, a miscreant offered to assassinate Lambert; but, to the honor of Richard, he refused to purchase dominion with blood! Shortly afterwards, the Protector resigned an office, his talents and power were unequal to.

The confused instability of the times soon occasioned the recall of the exiled Prince Charles. But this procedure was attended by mystery, intrigue, and the most abandoned dissimulation in its agents, to whom Charles owed but little for such service.

Monk's character appears strangely equivocal, and treacherous to both parties. He first served

the King, and was taken prisoner at Nantwich. Whitelocke says of him, "Who afterwards served the Parliament, and this was his first turn." For the Parliament he went to Ireland, where he betrayed his trust, and deserted to the royal party; but he was shortly after taken, and committed to the Tower.* He then took the covenant and negative oath, obtained his liberty, and was a second time sent to Ireland with a military command: but he returned home in disgrace, and his conduct was questioned before the House of Commons, who disapproved of his making peace with O'Neal. "Monk was much discontented at the proceeding in the business in relation to him, especially at some passages reflecting upon his honour and fidelity."† After this he was employed in Scotland, from which place he returned, finally to establish his *character* and his fortune, by compleating his *bargain* with Charles the Second.

Lambert, quick to conceive, and prompt to act, two great qualities in a soldier, had defeated Sir George Booth at Northwich, for which service he received the thanks of the Parliament, and a jewel of 1000l. value. He next appeared at Newcastle against Monk; and had Lambert's advice of fighting him been followed, Monk might have been disappointed of receiving his *wages* for bringing

* See Whitelocke, p. 89, &c. † Ibid.

bringing in the King. Whitelocke, who appears clearly to have read the character of Monk, recommended to Fleetwood to treat with the Prince, and thereby to save their friends, and prevent any convulsions in the nation.

By Monk's intrigues, Lambert was committed to the Tower, from which he soon made his escape; but was again taken at Daventry, by Ingoldsby, a man who had sat as one of the Judges on the trial of Charles the First, and who was now a flaming Royalist.* While in confinement, he was returned Member for Rippon, on the calling of a new Parliament.

Mr. Lambert, not having had any concern in the trial or execution of the late King, naturally expected to be included in the general pardon and

* Burnet relates the following anecdote of Lambert, which he says he had of Ingoldsby. When he was taken, the people were in crouds, and shouting for the success. "This reminds me (said Lambert, with great good-humour) of what Cromwell once said to us both near this very place, as we were going with a body of officers after our troops, marching into Scotland in the year 1650, the people, as now, shouting, and wishing us success. I observed to Cromwell, I was glad to see we had the nation on our side. Cromwell answered, Do not trust to that; for these very people would shout as much, *if you and I were going to be hanged.* Lambert said to Ingoldsby, now he looked on himself as in a fair way to that, and began to think Cromwell prophesied."

History of his own Times, Vol. I. p. 85.

and oblivion; but, notwithstanding this, he was tried for rebellion, and arraigned at the King's Bench, "For having levied war against his Majesty, in several parts of the kingdom." This charge would have equally applied to the greater part of his subjects.*

On his trial, he neither denied the charge, nor was he mad enough enthusiastically to insult by a frantic and useless justification. The King thought proper to spare his life; but unmercifully sentenced him to endure exile and confiscation. His property in this neighbourhood was purchased for him by his relations. At this period he was forty-three years old, and had a wife and three children.

He endured his fate with a manly and philosophical resignation for nearly thirty years, as a prisoner in the Island of Guernsey. As Mr. Lambert appears to have been alive after the Revolution, what a glorious triumph he must have enjoyed,

* "The humble petition of the Lords and Commons assembled in Parliament, sheweth, that your Majesty *having declared your gracious pleasure* to proceed *only against the immediate Murderers of your Royal Father*, WE, your Majesty's most humble subjects, the Lords and Commons assembled in Parliament, not finding Sir Henry Vane, or *Colonel Lambert*, to be of that number, are humble suitors to your Majesty, if they shall be attainted, yet execution as to their lives may be remitted."—*Hurtley's Malham, from Commons Journal, Vol. VIII. p.* 152.

joyed, on hearing that the male branches of that wretched family were driven from the Throne for ever; and for those very crimes he himself had opposed, and for which opposition he was then unjustly suffering!

Monk, without sincerity, became an Earl; the gallant and honest Lambert, an exile; if banishment from a vicious and corrupt court can be termed so. Fortunately for him, he was possessed of an elegant turn of mind. Reading, and the sciences, had occupied much of his time, and became a great support to him while under confinement at Castle Cornet. Joined to his taste and talents for botany, "He was looked upon as a great physician by the people of Guernsey, who constantly resorted to the Castle to consult him on every disorder they were afflicted with; for at that time there was no physician nor surgeon on the Island; and he gave a number of useful receipts to a gentleman residing in the country, who was known to many persons now living."* Granger classes him among the honorary artists: "He painted flowers, (says he,) which he was also fond of cultivating."

His two sons died before their father. His only daughter, Frances, named after her grandmother,

* Hurtley.

ther, became heir-general at her father's death, in 1701. She married Sir John Middleton, Bart. of Belsay Castle, in Northumberland.

From Settle I proceeded to Askrigg, a distance of about twenty-four miles. For the first three miles, RIBBLEDALE presents a most rich and romantic appearance. The cottages are highly picturesque, and oddly shaped. The river murmurs playfully along, forming several agreeable cascades, which both delight and amuse the mind of the traveller. Between Stainforth and Horton, to the right of the road, is situated a grotesque sort of amphitheatre of lime-stone rocks, called DOWGILL-SCAR, above which is occasionally seen the grim face of *Pennygent.**

Bray, in his tour through Derbyshire and Yorkshire, speaking of this vicinity, says, "On the tops of the hills hereabouts, fires are lighted on (I think) the first day of August, the remains of a custom,

* The antiquarian reader need not be told how extensively the topography of England has retained the language of the ancient Britons, in the names of the principal and permanent features of the country, such as the mountains and rivers; and that more particularly in the northern districts. Pennygent must be recognised as one of those venerable survivors of the Saxon irruption. This name implies literally the *Head or Summit of the Downs;* and its original pronunciation is scarcely vitiated, as its original orthography is *Pen y Gwent,* or, without the article, *Pen Gwent.* E.

a custom, the origin of which is now unknown." This custom, I am informed, still exists in various parts of Yorkshire; but report places it nearer Midsummer. This is, no doubt, a remnant of Druidism: it is well known that it was a custom with the Druids to light fires* on the tops of the hills

* The custom of kindling fires on solemn occasions, has been universal over the world in all ages; so that it is difficult to draw any inference of analogy in the customs of different nations from this usage. The Druids of Britain had their fires on the four great festivals of seasons, but more particularly on the two solstices. That on midsummer was to celebrate the luxuriant season of vegetation, in which a variety of emblematical ceremonies was used. The most general names for the fire in honor of this festival, most probably, were *Tân Bâl,* and *Tân Balant;* that is, the *Fire of Budding,* or *Fire of Vegetation:* and this appellation is still used for such fires in Ireland; though wildly made to be the fire of the Babylonian Baal by the antiquaries of that country: but the term now used in Wales, is CoELCERTH, or *Signal of Certitude,* and which is applied to the fire on the first of November, or the eve of winter; the midsummer fire being, I believe, quite forgotten there, though the system, which regulated such festivals, be preserved among a few votaries of ancient customs. The festival of the summer solstice being to hail the arrival of the sun at the summit of his power, for producing the fruits of the earth, a great many ceremonies, emblematical of that season, were practised; such as the carrying in procession branches of different trees; and thus we identify it with the *Skirophoria,* or Bough-bearing Festival among the Greeks, which they acknowledge to have borrowed, among a variety of other rites, from the Hyperboreans. Having mentioned this Grecian rite, I am induced to notice, as a remarkable fact, that the same term is still preserved as a common word in the Welsh tongue; for *Yscwr* is a branch or bough, whence the plural *Yscyr, Yscyron,* and *Yscyrion.* *E.*

hills on the eve of a great festival, to announce the same to the people. The great festival of Midsummer-Day was observed by those sages, and was called, by way of excellence, the great Sunday, or Festival. This name it obtained over the common seventh day, or day of the sun, or Sunday, a period of weekly instruction to the people by the Druids. The great Sunday appears to have been held as a solemn festival, on which they met to examine the songs of the bards, to settle traditions, and withal, to inquire into the conduct of the lower order of the priests. The Winter-Solstice formed another of their great festivals, which was celebrated with mirth and revelling, for joy that the sun had obtained its greatest southern declension. This period went by the name of *Y-Hule*,* which festival the Christians applied

* Writers on northern antiquities have necessarily been often bewildered in treating of this subject, from a want of documents by which the varying boundaries between the Celtic and Teutonic nations were to be traced out. Any new light thrown over this dark region of history must be important: I should therefore wish particularly to recommend the study of Welsh antiquities to the notice of those who would explore the Hyperborean wilds and Cimmerian shades: for the Cymry of Wales carry among them indubitable evidence of various kinds, of their descent from those regions. This circumstance induces me to attempt to investigate the origin of the *Yule* as derived from the same people. There is, however, some little difficulty in choosing between several apt terms that are nearly of the same sound; I shall therefore lay them before the reader, for his own selection. GWYL, or, with the article,

applied to the birth of our Saviour; and in the northern language, *Yule*, or *Ywl*, still signifies Christmas. Bede has recorded, that the last day of the year was observed among the Heathen

 Saxons

article, YR WYL, signifies a *Festival*, or the holiday. CHWEL, implies a turn or reversion. CHWYL, pronounced like the English *Wheel*, and the origin of it, is a *course*, a *revolve*, a *turn*, an *event*. HWYL, signifies, *proceeding, that impels*, a *sail, order, good health*: thus Taliesin, the British bard, says—"*Peunyz cylch elvyz haul a hwylia.*" That is—Daily the circle of the elements doth the sun move onward. HUL, means a *covering*, a *shade*.

Now in accounting for the name of the *Yule Feast*, or the festival of the Winter Solstice, there is a difficulty in choosing between CHWYL and HUL, owing to the propriety of either term, as agreeing with the explanations given by writers on ancient mythology. Rudbeck shews that the real meaning of the YULE was a *wheel*, signifying conversion, or the return of the sun from the winter solstitial point. The Welsh CHWYL, as may be seen, means the same thing: and compounded with the prefixes AR and GOR, it forms ARCHWYL, and GORCHWYL; both of which imply the *principal circle*, or *supreme circle;* that is, the *year:* the latter implies also labor, or employment; and Hercules, called, by the Phœnicians, *Ourchol*, however personified by the Grecian fabulists, implied the same thing; as is fully proved by the learned Gebelin, in his Monde Primitif. The twelve labors of that ever-rambling hero, implied the corresponding monthly avocations of the year: thus the cutting off the heads of *Hydra*, was a most expressive emblem of the Harvest season: and it is remarkable, that this very word hydra, is the present appellation in Welsh for Autumn, and is also the name for October.

The Welsh word HUL, a *covering*, or *shade*, corresponds most happily with the various mythological emblems, which represent the

Saxons with great solemnity, and they then illuminated their houses with fires and candles, as an

the sun to be in the shades at the time of the *Yule Feast;* that is, when "Balder was killed by the mistletoe thrown at him;" or, in plain language, when the sun set, and the shades of night were spread over him. The mistletoe was particularly venerated on the last night of the old year; and the Christians of northern Europe fondly continue their reverence for this bough. In Holstein this emblem of night is called *Marentaken*, or the Branch of Spectres. Keysler relates that, in Germany and Gaul, on the last day of the year, the youths go about with the mistletoe, crying—"*To the mistletoe! The new year is at hand!*" It is also a curious circumstance, that the *golden bough*, which Eneas finds in *Inferis*, is compared by Virgil to the mistletoe, and as actually growing upon the oak. (Æneid, l. VI. v. 404.) It was owing to these rites that the Greeks called the north-west by the name of Skiros; and there their Cimmerian Tartarus was placed. And from these *Skirians* did the Greeks adopt a variety of religious ceremonies and emblems. The descent of Bacchus *ad Inferos*, was one thus borrowed, and is elegantly expressed, in an ancient bas-relief, by a boy, or genius, mounted on a dolphin; the head of the fish is depressed as it swims, to show that it is descending; whilst the infant Bacchus holds a small umbrella over his head, to denote the object of his voyage. The fabled descent of such as Hercules, Orpheus, Castor and Pollux, Theseus, and Perithoüs, were all allegories of the descent or departure of the sun. It is also remarkable that a bard of the fourteenth century gives us the same idea from the British mythology, when he makes the sun to say—

"*I ochel awel auav,*
I wlad annwvn swvn yz av."

To avoid the winter gale,
To the region of the profound abyss I will go. *E.*

an emblem of the return of the sun, and the lengthening of the days.*

The great symbol under which our Saxon ancestors worshipped the god Thor, was fire; but whether this worship differed from that of the Celtic nations and of the Persians, who under this element appear to have venerated the intelligence animating the sun and fire, is doubtful. Thor was supposed to rule the air, regulate the seasons, excite or allay tempests, and was generally considered as a benign deity. He was said to be the first born of the Supreme God, the first and principal intelligence, proceeding from his union with matter, and the great mediator betwixt God and man. From the description of Thor in the Edda, he appears to signify the sun. The Saxons and Danes sacrificed horses to this divinity, as indicative of the rapidity of his motion.

Horton is about six miles from Settle, and the last village on the upper road to Askrigg. From Horton

* Anciently the Sheriffs of York used to proclaim, on St. Thomas's day, the *Yoole Girthol*;* when, after commanding the peace to be kept both by night and by day, the following curious form of words was used: "Also that all manner of Whores, Thieves, Dice-players, and all other unthrifty folk, be welcome to this town, whether they come late or early, at the reverence of the high feast of Yoole, till the twelve days be passed."

History of York.

* That is, *Hwyl Gwrthol*, or *receding Course*. E.

Horton I immediately entered on the moors, where all is dreary, wild, and solitary. Having proceeded about a mile, I was surprised by a most horrid roaring to the right, which I discovered to arise from a considerable stream ingulphed by a chasm, as black as the entrance into the infernal regions.* It is reported, but the tale is rather improbable, that a short time ago, a person was let down into this gulph, by a rope, to the depth of one hundred yards; but his courage failing him, he roared out lustily, and his companions drew him up again. I threw several large stones into this Stygian gulph, but could not hear when they reached the bottom.

Scarcely had the surprise excited by the above spectacle subsided, when the road again brought me to the edge of a precipice, where the river Ribble is dashed from rock to rock in wild variety.† Here Silence never dwells, but horrid Uproar holds his everlasting reign! This place does not present a single fall only, but a succession of them, where cataract tumbles over cataract; the power of the water having forced a passage under a solid mass of rock, the bulk of which is incredible, and from which it issues with a hideous din, that deafens

* I think this place is called *Hunt-Pot*.

† Probably the place named *Lingill*.

deafens the sense. In some places the water, by undermining the craggs, has precipitated huge fragments into the gulph below. With such a scene under the eye, alone on an open moor, the heavens foreboding a storm, and not a single habitation to be seen as far as the utmost stretch of human ken, what language could be adequate to describe its effects on the mind, or the feelings it excited! A considerable quantity of rain having fallen, it contributed greatly to increase the grandeur of the whole. Those who are fond of the wild, will find enough here to satisfy them: but it would be advisable to engage the attendance of some person from Horton, who, by possessing a knowledge of the paths, might be able to show them its wonders from below. My being alone, prevented my descending into these scenes of chaotic confusion.

The road in many places runs along the edge of steep declivities, down which there is great danger of being precipitated, particularly in stormy weather. It is reported, that a lady and gentleman in a post-chaise venturing this way, were blown over, and narrowly escaped falling to the bottom. The view from the higher parts of these moors is uncommonly vast and extensive, but dreary and melancholy. Scarcely a tree is to be seen, and all the mighty expanse consists but of one tiresome sweep intersecting another.

Of human art no traces near,
I seem alone with Nature here!
MALLET.

To the south, many miles distant, on the very verge of the horizon, is seen *Pendle-Hill;* to the east is *Pennygent;* and nearer to the west,

INGLEBOROUGH

PRESENTS his craggy front.* The immense base on which Ingleborough stands, is said to be between twenty and thirty miles in circumference. The ascent is in some places even and gradual; but on the north and west sides, rugged, and almost perpendicular. The summit is a horizontal plain, almost a mile round, and was formerly encompassed with a wall: the ruins of a beacon, and watch-tower, are still visible. On this plain, horse races were formerly held. The top of this mountain is the first land seen in the passage from Dublin to Lancaster; though it is almost thirty miles from the sea. Ingleborough, from this side, presents fine lines, but it is unaccompanied by

* Ingleborough signifies the fortress of the Angles; who probably constructed the fortifications, of which some remains still appear on the summit of this mountain.

by any other striking feature, the moors not possessing a character to interest an artist.*

The rain began to descend in torrents, when I had a considerable part of my day's ramble over the moors to perform, and for twelve miles, I courageously endured "the pelting of the pitiless storm." At length, being very wet, I sat down in a most forlorn and uncomfortable mood, to meditate on the objects of my journey, and naturally digressed to the cause which had operated to place me in such a situation. I blamed myself for suffering a propensity to admire the stupendous and beautiful scenery of nature, to prevail so

 strongly,

* The following is the most correct statement of the elevations of Ingleborough, and some other celebrated mountains.

		Measured by	
Wernside	5340 Feet	Jefferys	*Craven in Yorkshire.*
Ingleborough	5280 ditto	Ditto	
Pennygent	5220 ditto	Ditto	
Pendle-Hill	3411 ditto	Waddington	
Snowdon	3568 Feet	Pennant.	*Wales.*
Skiddaw	3270 ditto	Donald	*Cumberland.*
Helvellyn	3324 ditto	Ditto	
Cross-Fell	3390 ditto	Ditto	
Ben-lomond	3240 Feet	Pennant	*Scotland.*
Benewewish	4350 ditto	Ditto	
Ben-y-bourd	still higher.		

From the above measurements, it appears that the mountains of Yorkshire are the highest in South Britain.

strongly, as to induce me to wander so many miles from a comfortable home, and began to condemn it as mere idle curiosity. Influenced by melancholy, I had painted the evils of life with such strong and deadly coloring, that the mind had become terrified by the gigantic images it had conjured up; nor could it rest satisfied, till they were reduced to their proper size and color. Under these impressions, I thought of *Park*, and of his Travels in Africa; without even a road to direct him, uncertain but that death might await his approach to the first human habitation, wandering through forests almost impervious to the rays of the sun, where his footsteps might lead to the abode of some deadly reptile, or his safety be endangered by wild beasts; and withal doubtful, from what source he might derive his next meal. These reflections banished all anxiety for my own situation; I smiled at my former weakness, and walked cheerfully on, in the full assurance, that all the evils of life are, in a great measure, rendered so by our own feelings.

The rain still came down in torrents, the moors looked black and dismal; and Ingleborough, whenever I looked back, presented its grim front; but I had armed myself by reflection, and the storm passed unheeded.

In my descent to Askrigg, I passed a lake, called SEMER-MERE; this is about three miles in

compass; but it wants wood to give it interest: as it is but a short distance from the above town, a walk round its banks might amuse. A small stream, called the *Bain*, runs out of this lake, and passing a pleasant village, called BAINBRIDGE, unites with the river Ure. Here was formerly a Roman station, called *Bracchium*. At the junction of the two streams, the fortifications are visible upon a hill, called the *Burgh*, occupying about five acres of ground. The sixth cohort of the Nervii was stationed at this place. Several inscriptions have been discovered here, which are recorded in Gibson's Camden, and Horsley's Britannia. The country from Settle has a regular ascent to the top of *Cain Mountain*, a distance of at least eighteen miles; from the summit of this eminence the road descends into *Wensley-Dale:* at about six miles is

ASKRIGG.*

I PUT up at the King's Arms Inn in this town, very wet and tired, and received the kindest attention from the landlord, and his two amiable

 daughters.

* There is another road from Horton to this place, called the Lower road, which is the most usual way, though four miles further. But the traveller that is not confined to time, I would advise, instead of taking the lower road, to follow my route, for two

daughters. "Hail! ye small sweet courtesies of life, for smooth do ye make the road of it!"

Askrigg is a considerable market-town, on the banks of the river Ure. The inhabitants are chiefly employed in knitting stockings, and making of butter and cheese. About half a mile from Askrigg is a water-fall, called

MILL-

two or three miles over the moors from Horton, to see the particular places I have mentioned above, (which I imagine to be called Hunt-pot and Lingill;) and returning to Horton, extend his journey round to Ingleton, to see the curiosities in its neighbourhood; and thence proceed to Askrigg. Some of them I will briefly mention from a work before me, called, "A Tour to the Caves." Leaving Ingleton, take the road to Askrigg and Richmond: at about one mile, turn off for Ingleton-fells, or Chapel in the Dale. At about three miles from Ingleton, the head of the river Greta "gushes out in several fountains at once," on the left-hand side of the road, and only a few yards from it. "Hurtlepot, about eighty yards above the Chapel," is a hole between thirty and forty yards in diameter, and between thirty and forty feet perpendicular: at the bottom "is a deep black-water." About 150 yards up a narrow and grotesque glen, "is a curious natural bridge of lime-stone, over the river Greta." Near the above, at the head of the same glen, is Ginglepot. Weathercoat Cave is near Ginglepot; it is said to be "the most surprising natural curiosity of the kind in the Island of Great Britain." It "is a stupendous subterranean cataract in a huge cave, the top of which is on the same level with the adjoining lands." The height of the rocks in the cave is thirty-six yards: near eleven from the top issues a torrent of water, which "falls twenty-five yards at a single stroke on the rocks at the bottom, with a noise that amazes the most intrepid ear." From Ingleton to Askrigg is a good turnpike road.

MILL-GILL FORCE, which makes one grand vertical fall of about twenty or thirty yards, and then rushes with impetuosity down the rocky bed of the ravine. This place will afford several interesting studies for the pencil. One mile farther is WHITFIELD'S FORCE, a spectacle highly gratifying to the lover of romantic scenery. HARDROW FORCE,* about five miles up the dale from this town, is said to be a grand feature, that would afford great entertainment to the picturesque tourist.†

From Askrigg the road ascending, commands a fine view of a well-wooded country, in a deep vale, with the river Ure meandering through its rich

* *Hardrow Force* is a cascade of very striking character; the water falling in one vast sheet, from a ledge of rocks ninety-nine feet in perpendicular height. The ravine, or chasm, which extends below the fall, is bounded on each side, by huge masses of rock, and is about 300 yards in length. Behind the fall is a deep recess, or cavern, whence a good view of it may be obtained with safety. During the hard frost in the year 1740-41, a prodigious icicle is recorded to have been formed here, of the whole height of the fall, and nearly equal in circumference. *E.*

† Should a guide be wanting to these scenes, the landlord of the King's Arms will be found an intelligent man, and one who is ready to give every assistance and information to travellers.

rich meadows, and flowing near the town. At a short distance from Askrigg, is

NAPPA HALL,

An ancient house, formerly the seat of the Medcalfs, who, in Camden's time, were considered as forming the most numerous family "in all England. I have heard (says that author) that Sir Christopher Medcalf, the first of this family, was attended by 300 persons of the same family, and in the same livery, on horseback, when, as Sheriff of the county, he met the Judges, and conducted them to York." The Medcalfs were originally from Flintshire, in North Wales.

Proceeding from Askrigg on the Richmond road, at about three miles, I struck across a common to the right, and, still inclining forward by an imperfect path, at the end of about a mile, I arrived at

ASGARTH FORCE.

Here are several *Falls*, both above and below the bridge, the whole range occupying an extent of nearly half a mile. This should be particularly remembered, otherwise a stranger might miss the *Force*, where the whole body of the river,

collected

——— collected
In one impetuous torrent, down the steep
Loud thundering shoots, and shakes the country round.
THOMSON.

If I may be allowed the expression, I should characterise these as horizontal falls. Above the bridge, the river Ure slides over various ledges of rocks, forming a scene highly delightful. The river here flows through a hollow, inclosed by bold hills, richly decorated with wood, and forming a fine back-ground to the tumultuous cascades. The bridge is composed of one noble arch, of considerable span, through which the water is seen pouring down over various sloping rocks, presenting a view highly picturesque. An accidental cloud threw the fore-ground and bridge into shadow, giving great breadth to the effect; and a luminous and sparkling appearance to the water, seen foaming under the arch, most magically fine. The venerable mantle of ivy, and the beautiful shrubs and trees which adorned this bridge in Grose's time, have disappeared; the bridge having undergone a thorough repair; and near it is built a Cotton factory, which greatly detracts from the beauty and solitude of the place. The falls increase in height as they descend the river; the lowest, or *Force*, as it is called from pre-eminence, being about twelve or fifteen feet high. From the bridge I ascended a winding

winding path on the opposite side to the cotton factory, which, at the end of about half a mile, brought me again into the Richmond road, at the village of Carperby. From this spot, at the distance of two miles, are seen the towers of Bolton.

BOLTON CASTLE

Appears, from its ample remains, to have been a place of considerable strength. The plan of this Castle is quadrangular, with a square tower at each angle, and a small one in the centre of the north and south sides; its greatest length is from east to west. In the centre is an open court, which gives light and air to the internal apartments. The grand entrance was from the east end, and near the southern tower: there were, besides, three other entrances; one on the north, and two on the west side. Grose says, the walls are seven feet thick, and ninety-six in height. It was lighted by several stages of windows. The tower on the south-west angle, where the unfortunate Mary, Queen of Scots, was confined in 1568, is now occupied by a farmer: another part is also held by a tenant of the same description.* During

* Perhaps this building was never applied to better purposes than the present: I can only consider such places as dens, from which savages of power sallied forth to prey upon the weak and defenceless.

During the Civil Wars, this Castle was gallantly defended by Colonel Scroope, and a party of the Richmondshire militia, for the King; but was surrendered upon honorable terms, November 5th, 1645. From neglect, and the damage it received during the siege in the Civil Wars, the tower on the north-east angle became so much injured, that it fell to the ground on the evening of the 19th of November, 1761: its noise alarmed the contiguous inhabitants; but luckily the ruins

defenceless. Behold the dismantled state of this proud bulwark! perhaps transmitted by its founder to his heirs for ever! Here is a lesson for towering ambition! At this school let Pride humble itself! What is become of Nero's silver gallery in the Capitol? or the pendant gardens of Semiramis, which are said to have cost no less than twenty millions of gold? Where now is the glittering hall of Atabalipa, King of Peru? or the gardens of Cyrus, which were fenced round with gold? Or where shall we seek for Cæsar's fountains, ornamented with Dryads, of the same precious metal? All these things, with their founders, have vanished, leaving nothing but the mere names, as it were, in mockery of human grandeur! Thus passes away the glory of man, like a cloud driven before the wind. Every age brings forth great events; yet, when they are past, the impression is but as a dream. The world itself is, indeed, no better. Even I, while thus employed, am warned, by an internal monitor, that the hand which now writes shall shortly perish; and let not this be considered as something which relates to another only, for a small portion of time will sink the reader into the same awful state. After seeing all these changes, wherefore should we repine for the trifles we may have lost, or covet what others may enjoy? Rather let us be satisfied with what fortune may have bestowed upon us, and thus pass away our fleeting moments in a divine tranquillity.

did no other damage than blocking up the doors of some of the cottages.

Bolton Castle was built by Richard, Lord Scrope, High Chancellor to Richard the Second, whose family had resided in this county from the time of King John. Leland says, "it was makyng 18 yeres; and the charges of the building cam by yere to 1000 marks." So that, according to this account, the whole amount of the expense was 12,000l. He farther mentions the remarkable contrivance of the chimnies in the great hall, and a curious astronomical clock. "One thinge I muche notyd in the haull of Bolton, how chimeneys was conveyed by tunnills made in the syds of the waulls, betwixt the lights in the haull: and by this meanes, and by no covers, is the smoke of the harthe in the haull wonder-strangely convayed. There is a fair clock at Bolton *cum motu solis & lunæ*, and other conclusions."

In the Chapel of this Castle a chantry was founded by the abovementioned Richard, Lord Scrope, for six Priests, to celebrate divine service for Richard the Second, and his heirs: one of them to be Warden. Emanuel, Lord Scrope, afterwards created Earl of Sunderland, was the last of that family who resided here: he died in the reign of Charles the First. This Castle came into the Bolton family by the marriage of an

ancestor with a natural daughter of Emanuel Scrope, Earl of Sunderland.

Bolton is remarkable as the birth-place of HENRY JENKINS, that astonishing and singular instance of longevity. He was born in the year 1500, and died at Allerton upon Swale, December 8th, 1670, aged 169 years; being just sixteen years older than the famous Old Parr. He was brought up to the business of a fisherman, an employment which he followed 140 years. When he was advanced to the vast age of 160, he used to bind sheaves of corn for the farmers: and what is the most astonishing, he retained his sight and hearing till the last. He is said to have been, at one period of his life, a butler to the Lord Conyers. When summoned on a trial at York, two or three other men, who attended at the same time, said that he was an old man when they were boys, though they themselves were upwards of 100 years old. Being born before parish registers were kept, one of the Judges asked Jenkins, what remarkable battle, or other event, happened within his memory? to which he answered, that when the battle of Flodden was fought, he was turned of twelve years of age. He said he was sent to take care of the horses belonging to Bolton, which carried the bows and arrows to the Earl of Surrey's army at North-Allerton: that they were sent on horseback, on ac-

count of its being harvest time. That shortly after his return home, he heard that the Scots had been defeated, and their King slain. Being farther questioned if he remembered the Abbies, he said that he was about forty years of age when the Earl of Shrewsbury received the order to dissolve those in Yorkshire; that he saw the Monks turned out of several convents, and that the country was all in an uproar. It is curious to consider what a number of events are crowded into the period of this man's life. He was born when the Catholic religion was established by law; and he saw the Papal supremacy thrown off; the Monasteries dissolved; Popery again in fashion; and the Protestant religion finally established. Three Queens were beheaded* in his time; and a King of Spain resided here in the quality of King of England. In his time the *Invincible* navy of Spain was destroyed by the English; and the Republic of Holland formed. A King of Scotland was crowned at Westminster, and his son and successor beheaded before his own palace; the Royal family proscribed as traitors, and again settled on the throne: and finally, the great fire of London,† in 1666, was not among the least of those

* Anne Bolleyn, Catherine Howard, and Mary, Queen of Scots.

† There is a clever etching of Jenkins by Worlidge, after a picture by Walker. I have seen several pictures by this artist, of persons of note during the Commonwealth, as Cromwell, Lambert, Waller, and others.

those remarkable events which had occurred within his life-time.

The road which is seen from Bolton Castle, winding up the hill to the left, on looking down the dale, leads to Richmond; an indifferent one to the right, conducts to Wensley and Middleham; which latter Castle is seen from Bolton, at the distance of about seven miles.

I rambled with delight down the beautiful WENSLEY-DALE, which is unquestionably among the richest in Great Britain: it abounds with wood, and has a fine river meandering through its fertile pastures: the air is salubrious, and healthful; nor can a further blessing be asked, which could increase the comforts of life, afforded by this enchanting spot. The traveller should by no means miss a delightful walk through Bolton Park, the scenery of which is uncommonly pleasant; particularly from the openings in the woods, which occasionally afford fine views both up and down the Dale. To this end, he must leave the road at about one mile from Bolton Castle, and striking into a footway, he will shortly find himself in the midst of the woods. Following the intricacies of the walks, he will arrive at

BOLTON

BOLTON HALL,

WHICH is situated under a fine grove of trees. The house does not possess any attractive properties, it being plain and heavy. This estate came with the Castle, by the marriage of a daughter of Emanuel, Lord Scrope, as above mentioned. The hall was built by Charles, Marquis of Winchester, created Duke of Bolton by William the Third. He was a man of a singular humour: sometimes he would not speak for weeks together; at other times he would not open his mouth till such an hour of the day, when he thought the air was pure. One of his whims was to hunt by torch-light, which he actually put in practice. With all his oddities, he possessed consummate policy, and managed himself with great art through the troublesome times of Charles the Second, James, and William.

At Wensley I again met the road, and crossed the bridge over the Ure into the road to Middleham. Following the course of the stream by a footway, on looking back over the country I had passed, Bolton Castle appeared raising its majestic towers to the clouds: under it was seen the dark woods of Bolton Park; the little Church of Wensley; and on the fore-ground, sweeping in playful

playful mazes, was the river Ure, whose broken and variegated banks, highly enriched with trees, gave a finish to the scene highly captivating.

MIDDLEHAM

Is a small town, and was principally supported by its market; but that having failed within the last eight or nine years, the place is going fast to decay. This evil is owing to the want of a bridge over the river Ure, to enable the country people to have an easy and certain communication with the town. It would be prudent in those who have any property in this neighbourhood, to devise some means for the accomplishment of such a work, to prevent its decreasing in value: a remuneration might be obtained by a toll. Nor might it be unworthy of the patriotic spirit of the gentlemen of the vicinity, to assist in such an undertaking, to save the place from total ruin. The passage is at present by a ford; but, after rain, the only way to cross, is by going down the river as far as Cover-bridge, or by proceeding up as high as Wensley.

Richard, Duke of Glocester, had license of his brother, Edward the Fourth, to found a College here, which he appears never to have finished. "The minister of the parish hath yet the title of Dean

Dean of Middleham, and enjoys several privileges: but there probably never were any Chaplains, Clerks, or Choristers. The deanery was valued, twenty-sixth of Henry the Eighth, at 16l. 16s. 0d. in the whole; and 16l. 9s. 4d. clearly."*

An open square, forming a large market-place, is the principal part of the town: it is situated on the side of a hill, above which appears its most striking feature, the gigantic fragments of its once magnificent CASTLE. These ruins remain a striking proof of the instability of human grandeur. The founder of this structure might expect, from its strength, that it would have been able to resist the effects of even time itself: but how futile are human hopes and wishes! Where Princes have sat down in the pride of their hearts, is now the abode of filthy swine! Let those who are proud of their own works, look on the bulk of these walls, and be dumb! It scowls over the country like a grim and hoary tyrant; but, thanks be to God! shorn of its mischievous powers!

The form of this building, which is tolerably entire, consists of an envelope, or out-work, fortified with four towers, inclosing a body, or keep. This out-work forms a right-angled parallelogram of 210 feet, by 175.† Its greatest length is from north

* Tanner. † Grose.

Middleham Castle Yorkshire.

north to south; each of its sides facing one of the cardinal points. All the towers are square, with the exception of the one at the south-west angle, which is round. The keep has been uncommonly strong; I measured the party-wall of one of the chambers, which was fourteen feet in thickness. The lower chambers have been vaulted, two vaults having supported the state apartment, which, like them, runs the whole length of the keep; another vault appears to have had many rooms over it, perhaps ante-chambers, or sitting rooms. Within the area inclosed by the outer walls, appear many divisions, probably for guard-chambers, stabling, &c. A small fragment, of a lighter character, attached to the south side, marks the spot where the Chapel stood. The keep is considerably higher than the envelope, though similar in shape; it has small turrets at each angle, with two large towers; one on the south; and the other, which is considerably the largest, uniting with the turret at the south-east angle. The principal entrance was beneath a massy tower, on the north-east angle of the out-work, which was defended by double gates, and a portcullis. Hence the way led under the south wall of the keep, to a high flight of steps, conducting to a door-way, still visible, and leading to the upper or state chamber.

Neither the ravage of time, nor the avarice of man, has been sufficient wholly to destroy these walls. The foundations having in many places been carried away, the towers above impend fearfully over the head of the observer, and literally hang in air. Where the broken stairs remain, the boys frequently ascend, and frolic on the top of the mouldering ruins; a pastime attended by many hair-breadth escapes.

> Oft the pale matron from the threat'ning wall,
> Suspicious, bids her heedless children fly:
> Oft as he views the meditated fall,
> Full swiftly steps the frighted peasant by.

Some remains of the Castle-ditch are still visible on the south side, in what is now used as a horse-pond.

This Castle was built about the year 1190, by Robert, surnamed Fitz-Ranulph. In the reign of Henry the Third, Ralph, or Randolph, the second of that name, dying without issue male, this Honour and Castle came to Robert de Nevil, in right of Mary his wife, the eldest daughter of the above Ralph. It continued in the family of the Nevils till the reign of Henry the Sixth, when the male line failing in Ralph de Nevil, Earl of Westmoreland, it devolved to his uncle Sir John. The Castle at that time was in the hands of the King; but Sir John having always sided with the House

House of Lancaster, was appointed Constable. After the battle of Barnet, Edward the Fourth seized it from John, Marquis of Montague. "The inner part of the Castle was builded or ever it came to the Neviles hands. All the utter part was of the very new setting of the Lord Nevill, called Derabi, (De Rabi;) the inner part was of an antient building of the Fitz-Randolph."* From that period to the present, this Castle is scarcely mentioned in history. The Constable is appointed by the Crown.

Edward the Fourth having been surprised, and taken prisoner, in his camp at Wolvey, by the Earl of Warwick, was confined here under the care of the Earl's brother, the Archbishop of York: but he escaped either from design, or through the carelessness of his keeper. If the Prelate assisted the King, he made an ill return for the service, when, a few years afterwards, under pretence of visiting him at his seat at the More, or Mote, in Hertfordshire, he seized all the plate which the Archbishop had got there of his own, or had borrowed, to enable him to entertain the King with more magnificence. What was worse, he kept the Archbishop in prison for four years at Calais, where being used ill, it caused his death shortly after his release from

 confinement.

* Leland.

confinement. The above person was the celebrated George Nevil, Archbishop of York, and Chancellor of England, whose installation-feast exceeded all others in splendor and expense, and also in the number and quality of the guests.*

After

* The reader may form some idea of this Feast by the following BILL OF FARE.

"In wheat, quarters 300; in ale, tuns 300; in wine, tuns 100; in ipocrasse, pipe 1; in oxen, 104; in wild bulls, 6; in muttons, 1000; in veals, 304; in porkes, 304; in swanns, 400; in geese, 2000; in cappons, 1000; in pigs, 2000; in plovers, 400; in quailes, 1200; in fowls called rees, 2400; in peacocks, 104; in mallards and teals, 4000; in cranes, 204; in kidds, 204; in chickens, 2000; in pidgeons, 2000; in connies, 4000; in bittons, 204; in heronshaws, 400; in pheasants, 200; in partridges, 500; in woodcocks, 400; in curliews, 100; in egrits, 1000; in staggs, bucks, and roes, 500, and more. In pasties of venison, cold, 4000; in parted dishes of jellies, 1000; in plain dishes of jellies, 3000; in cold tarts baked, 4000; in cold custards baked, 3000; in hot pasties of venison, 1500; in hot custards, 2000; in pikes and breams, 308; in porpoises and seals, 12; spices, sugared delicates, and wafers, plenty."

No turkies are mentioned in this enormous list of provisions, because they were then not known in England. Cranes, heronshaws, porpoises, and seals, are seldom seen at modern entertainments.

However extraordinary such an entertainment may appear in our days, all surprise will cease, when we consider the immense extent of estates at that period, as well as the low price of provisions in those times. When Hugh Spencer was banished from the realm,

After the seizure of the Castle of Middleham from the Nevils, by Edward the Fourth, it was inhabited by his brother, Richard, Duke of Glocester,

realm, in the fourteenth of Edward the Second, the following inquisition of his property was taken. "In sundry shires he possessed 59 manors; 28,000 sheep; 1000 oxen and steers; 1200 kine, with their calves; 40 mares, with their colts; 160 drawing horses; 2000 hogs; 300 bullocks; 40 tuns of wine; 600 bacons; 80 carkases of Michaelmass beef; 600 muttons in larder; 10 tuns of cyder; 36 sacks of wool; a library of books; and his armor, plate, jewels, and ready money, better than 10,000l."

In the seventh year of the above reign, the prices of provisions were as follow: "A fat stalled oxe, 24s. a fat mutton, 20d. a fat goose, 2½d. a fat capon, 2d. a fat hen, 1d. two chickens, 1d. three pigeons, 1d. 24 eggs, 1d." The wine, in the seventh of Edward the Third, was at London, "Gascoign, 4d. and Rhenish, 6d. the gallon."

The household establishments of the ancient Barons were equal to their vast estates. In the thirty-sixth of Henry the Sixth, the nobility being summoned to a Parliament at London, the Earl of Salisbury came attended by "500 men on horseback, and was lodged in the Herber. Richard, Duke of York, with 400 men, lodged at Baynard's Castle. The Dukes of Exeter and Somerset, with 800 men. The Earl of Northumberland, the Lord Egremont, and the Lord Clifford, with 1500 men. Richard Nevill, Earl of Warwick, with 600 men; all in red jackets, embroidered with ragged staves, both before and behind, and were lodged in Warwick-Lane: in whose house six oxen were often eaten at a breakfast." Even so late as the time of Henry the Eighth, not to mention the splendid establishment of Wolsey, Archbishop of York, "West, Bishop of Ely, kept continually in his house 100 servants; and the Earl of Derby, 220." *Stow's London.*

cester, whose only son, Edward, was born and died here prematurely.

There is an ascent to the top of the great tower of the keep, at the south-east angle, by a flight of broken steps. From the summit of this tower is one of the most extensive and beautiful scenes in nature. The whole of Wensley-Dale is comprehended in the prospect, combining rich woods, with finely scattered villages, and elegant seats. The river Ure is also seen winding through spacious meads in the eastern part of the Dale; while the great plain of Mowbray, (including the country round Bedale, North-Allerton, and Thirsk,) with the more distant hills about Cleveland, bordering on the Eastern Sea, are comprehended in the view.

From Middleton to Masham the country is pleasant, but not particularly interesting; from Masham a road, diversified with the most charming scenery, conducts to

RICHMOND.

THE Castle, which forms the prineipal feature at Richmond, is most delightfully situated on the banks of the Swale, and near the town; few places being more picturesque. Over the bridge, which

forms the fore-ground, rise majestically the bold and rocky banks of the river, agreeably diversified with verdure, which being crowned by the massy battlements of the Castle, form a fine *coup d'œil*. This Castle and town was built by Alan, Earl of Bretagne, nephew to William the Norman, by whom he was created Earl of Richmond, and had bestowed on him the district called Richmondshire. Grose gives the words of the charter as follows:

"I, William, surnamed the Bastard, King of England, do give and grant unto thee, my nephew, Alan, Earl of Bretagne, and to thy heirs for ever, all the villages and lands which of late belonged to Earl Edwin in Yorkshire, with the knights fees, and other liberties and customs, as freely and honourably as the said Earl Edwin held them.

"Dated from our siege before York."

Madox, in his History of the Exchequer, observes, "Here were 140 knights fees, each fee containing twelve plow-lands, or 640 acres." The great square tower of Richmond Castle is ninety-nine feet high, and was built by Conan in the twelfth century. It is three stories high, with a massy column in the centre, which supported the floors.* Charles the Second conferred this Duke-

dom

* Gough's Camden.

dom on his natural son, Charles Lenox, in whose family it continues. The scenery in the neighbourhood of Richmond will highly engage the picturesque tourist. One mile down the Swale is

ST. AGATHA's MONASTERY.

From its situation at the village of Eastby, it is often called *Eastby Abbey.* Its contiguity to the river, renders it more interesting to the lover of drawing, though the remains of the building are not great. St. Agatha's was founded by Roaldus, Constable of Richmond Castle, for Præmonstratensian Canons, and dedicated to the Saint whose name it bears. Among the benefactors to this house, were Roger de Mowbray, and Alan Bigod, whose grants were confirmed by Edward the Third. Henry Lord Scrope had the patronage of this Monastery in the tenth year of the above reign, in which he was succeeded by his son William, who, for want of issue, devised the same to his brother Richard, who built Bolton Castle, and who was High Chancellor to Richard the Second. This conscientious and virtuous man lost his office for refusing to affix the great seal to a considerable and improper grant made by that King, during his minority, to one of his favorites; the Chancellor urging the King's youth and inexperience as a reason for his refusal. Richard,

ard, provoked by this conduct, sent for the seal, which the Chancellor refused to give up, as holding it of the Parliament, and not of the King. This further incensed Richard, who went in person, and required his obedience: whereupon he delivered up the seal; at the same time observing, that though, as a loyal subject, he would bear the King true allegiance, he would no longer serve in any public post. He afterwards retired to privacy, and spent the remainder of his days, and much of his fortune, in acts of charity and devotion. Among his other deeds, he added ten canons to the usual number of this Monastery; also two secular ones; and twenty-two poor men, to celebrate divine service for King Richard and his heirs: for their support he gave them the manor of Brampton. He died the fourth of Henry the Fourth, and was interred here; as was also his son Stephen. This Monastery, at the Dissolution, was valued at 111l. 17s. 11d. per annum, according to Dugdale; but Speed rates it at 188l. 16s. 2d. Tanner observes, herein were seventeen monks. The site was granted, the fourth of Philip and Mary, to Ralph Gower: and the fourteenth of Elizabeth, to John Stanhope. The remains of

JOREVAL OR JERVIS ABBEY,

Between Middleham and Masham, are almost too trifling to attract notice. Scarcely a vestige is

left to convey an idea of its former greatness, avarice having nearly removed the whole fabric, to make fences, and to mend the roads. Even the mansions of the dead have been violated, and the stone coffins converted into troughs for swine. It has been observed, that "a person in the neighbourhood remembers to have seen the highways strewed with fragments of inscriptions." Thus it is, the venerable materials of the most consummate art, are sacrificed to the convenience of a tasteless spoiler. Such conduct is highly reprehensible; for, independently of the want of feeling it betrays, what a wretch must that be, who can wantonly destroy, perhaps, the only memorial of departed excellence! What power can rerecover a name, however dear it may have been to society, when it is once swallowed up in the great gulph of oblivion? Small fragments of the ruins are scattered over a vast extent of ground, but they are too indistinct to characterize the parts of the building to which they belonged. Old Time has filched away the slighter glories of this place; and his offspring Avarice, has plundered it of the more substantial part.

Adam Sudbury, the last Abbot on this foundation, with one Astheed, a monk of this house, were hanged.* They had been concerned in the great

* Speed.

great rebellion, called the Pilgrimage of Grace, and had received the King's pardon; but having again incited the people to arms, they were taken, and executed. The History of York states, that with the above were hanged at Tyburn, the Abbots of Fountains and Rivaulx, and the Prior of Burlington.

"The Abbot and Cistercian Monks, who labored under great inconveniencies at Fors, were, A. D. 1156, removed by the consent of Herveus, son of Akarias, their original founder, to a pleasant valley upon the side of the river Jore, (now called Ure,) which was given them by Conan, Duke of Brittany, and Earl of Richmond. Here they built a fine Church, and all offices, which flourished till the Suppression, when their yearly revenues were rated at 234l. 18s. 5d. according to Dugdale; and at 455l. 10s. 5d. by Speed. It was, as most other monasteries of this order, dedicated to the Blessed Virgin Mary. The site was granted, in the thirty-sixth of Henry the Eighth, to Matthew, Earl of Lenox."*

MASHAM

Has a handsome Church with a fine spire. The manor of the rectory was numbered among the

* Tanner.

richest in the kingdom, it being valued, in the year 1534, at 136l. a year. It was formerly the endowment of a Prebend in York Cathedral, but is now a lay fee. The market-place is open; but the houses are low, and mean; and the place appears as if destitute of inhabitants.

Three miles from Masham brought me to

HACK-FALL.

This sequestered and romantic spot is the property of Mrs. Allanson. A small stream, running through a deep and woody glen, has been obstructed in various places by upright pieces of stone, and thus forms several artificial cascades. Some close walks, winding by the stream, conduct to the Great Fall, which differs greatly from those mountain cataracts so lately described; it is divided into two parts, and rather steals, than dashes, down rocks richly clad with moss; and wholly divested of that wildness of character before observed, yet it possesses a mildness and beauty peculiar to itself. The foliage about the fall is extremely fine, and may be studied with convenience from a covered seat opposite. Here are several places recommended to the notice of travellers, as *Fisher's-Hall*, *Mowbray Castle*, the *Grotto*, and others. From *Mowbray Point*, an elevated

Hack-Fall, Yorkshire

elevated station, is a most extensive view of the surrounding country. It embraces the whole range of Hambleton Hills, the town of Thirsk, York-Minster, the Yorkshire Wolds, Gilling, the seat of —— Fairfax, Esq. and Crake Castle: Rosebury-Toppin is also comprehended in the view, though at the distance of forty-five miles. The walks are pleasant, and the grounds well-wooded; but, on the whole, they betray too much of art. Instead of the water sliding over upright stones, a few large masses of rocks, thrown promiscuously in, would produce an effect not only more natural, but at the same time more agreeable. About seven miles of pleasant country conducted to

RIPPON.

This ancient town is situated on a gentle acclivity, between the river Ure on the north, and the little river Skell on the south, and within a small distance of their confluence. It is a large and respectable borough-town, and the inhabitants are gay and sociable. The market-place is uncommonly open and spacious, and in beauty would vie with the best in Britain. In the centre is a noble obelisk, ninety feet high, which adds a great elegance to the appearance of the place. It was erected at the sole expense of William Aislabie, Esq. On it is the following inscription:

MDCCLXXXI.
Erected at the Expense of William Aislabie,
Esqr.
Who represented this Borough in Parliament
Sixty Years.
This Inscription was ordered by the Mayor,
Aldermen, and Assistants,
Of the Corporation,
MDCCLXXXV.
The Honourable Frederic Robinson,
Mayor.

The origin of Rippon is anterior to the coming of the Danes, who, after ravaging the most fertile provinces of the north, and destroying the kingdoms of Northumberland and Mercia, in the reigns of Ethelbert and Ethelred, pillaged, and afterwards burnt this town, in the year 860. According to the account given by William of Malmsbury, it remained some time in ashes; and the traces of the streets could only be discovered by the ruins. The town was scarcely recovered from this state of devastation, when it received another shock, if possible, more terrible. The Northumbrian Danes had submitted to Edred, King of Wessex, whose General, Edmund, had often subdued them; but they taking an advantage of his youth, revolted. Unexpectedly, Edred appeared in the heart of their country, when they came before him, and made abject professions of peace. This satisfied the youthful Monarch, who,

after imposing upon them a small fine, returned into Wessex. Restless and base, they broke out into open hostilities shortly after the King had departed. Their revolt was at first attended by success; but discord spreading among the Chiefs, Edred was too wise to let slip so fair an opportunity of revenge. Accordingly, he again appeared with an army in the north, where he met with but little opposition, the Danes being eagerly intent on destroying each other. The King threatened to lay waste the whole country, and immediately (anno 950) commenced his desolating plan: among others, he destroyed the town of Rippon, making one general conflagration of all the buildings, both public and private. The town again rose from its ashes, like a phœnix, by the exertions of the surviving inhabitants, and the encouragement of Odo, Archbishop of Canterbury. That marauding savage, William the Norman, in 1069, laid the whole country waste from York to Durham: devastation so completely attended his footsteps, that all traces of the divisions of property were confounded, and Rippon suffered with the rest.

In the reign of that weak Prince, Edward the Second, (anno 1316,) the Scots levied on the inhabitants of this town 1000 marks. The next year, being disappointed of the same supply, they completely destroyed the place by fire, and butchered

butchered the greatest part of the inhabitants. Shortly after, Rippon appears to have been in a flourishing condition; as Henry the Fourth chose it for his retreat during the prevalence of the plague in London.

Here, in September, 1640, the Scotch and English Commissioners met, for the purpose of settling the dispute between the two nations: or rather, as it should appear, to negotiate the Scotch army out of England. Rippon was taken possession of for the Parliament; but their troops were soon afterwards driven out by Sir John Mallory, at the head of a party of horse from Skipton Castle. That event closed the catalogue of woes which the inhabitants of this town had suffered.

No great degree of trade is carried on at Rippon, the people living chiefly within themselves: it was formerly remarkable for manufacturing spurs, the excellence of which had grown into a proverb. The woollen cloth trade must have flourished here formerly; for Leland notices, "on the farther ripe of the Skell, a grete nombre of tainters for woolen cloaths wont to be made in the towne of Ripon:" He further remarks, "that cloath making there, was then almost decayed." Here is a Free Grammar-School, founded by Edward the Sixth, and also a Public Dispensary.

Rippon

Rippon received its first charter of incorporation from King Alfred, anno 886. It was formerly governed by a Vigilarius, or Wakeman, and Elders. It was the duty of the Wakeman to cause a horn to be blown every night at nine o'clock; after which, if any house or shop was robbed before the rising of the sun the next morning, the loss was to be made good to the sufferers from the receipt of an annual tax of four-pence levied on every house with one door, and eight-pence on such as had two outward doors. The custom of blowing the horn continues, though the tax has ceased, as well as the good effects arising from it. In June, 1604, James the First granted a new charter of incorporation to this town, vesting its government in a Mayor, Recorder, twelve Aldermen, twenty-four Common Councilmen, and a Town-Clerk: but its present charter had its existence under James the Second.

At the east end of the town, and not far from the Minster, is a remarkable tumulus, called *Aili's Hill*, or *Alla's Hill*: its shape is conical, the circumference at the base being 900 feet, and the height of the slope about 222 feet: tradition ascribes the raising of it to the Danes. From its base to the apex, it is said to be composed wholly of sand, gravel, and human bones. Thoresby asserts,

serts, that it takes its name from Alla, a Northumbrian King, slain in the year 867.*

At Rippon was a MONASTERY, built by Wilfred, Archbishop of York, who presuming on his great wealth and power, behaved with such insolence towards Egfrid, King of Northumberland, as induced that Monarch to deprive the Bishop of his See; and despising the power of the Pope, to whom the Prelate had appealed, the King put him into prison for daring to apply to a foreign power against his Sovereign. On the death of Egfrid, his successor, Alkfrid, restored him to the See of York; but the same insolence caused his banishment a second time. He then fled to Ethelred, King of Mercia, who bestowed on him the Bishopric of Leicester; but his conduct continued so flagitious, that he was shortly degraded. Full of worldly pomp and pride, his attendants were numerous, his plate was of gold, and his furniture rich and sumptuous. His zeal for the Church of Rome procured him the rank of a Saint. Eata,

* This must be an error, as the Northumbrian Monarchy terminated about the year 824, when it became subject to Egbert, King of Wessex, and first sole Monarch of England. Neither does it appear that there ever was a King of that country, named Alla; there was an Ella, who was slain by the Danes at York. This Ella and Osbright were set up as Kings by the rebellious Northumbrians, who met with their deaths at York, about the year 867, from the Danes.

Ripon Minster Yorkshire.

Eata, an Abbot of Melros, had previously erected a Monastery on the same spot, where, according to several ancient legends, Saint Cuthbert had received and entertained an angel. Wilfred's Monastery must have been an elegant work; Malmsbury says, it was celebrated for its curious arches, fine pavement, and winding entries: when it was dissolved is not certainly known.

The great object which attracts the attention of the traveller in this town, is the Church, dedicated to St. Wilfrid, and called

Rippon Minster.

This is a noble Gothic pile, tolerably entire; the west front presents a rich specimen of that style of architecture. The inside is spacious; but, from the want of its original groined roof, much of the beauty is lost; it having been considerably higher than at present. The screen, which separates the choir from the body of the Church, will be viewed by the lovers of the Gothic, as an elegant example of its kind: it is nearly twenty feet high, and profusely enriched. With the exception of the bust of William Weddell, Esq. of Newby, there is not one tolerable piece of sculpture in the Church.

This building would become an interesting object to the lover of the picturesque, but unfortunately, the situation of the town being on a flat, it almost precludes the possibility of a general view. The west front will engage the attention of those who prefer architectural studies. The south-west angle, over the river Skell, will afford a good view, with the omission of some unsightly stone walls. The Minster is built in the form of a cross, its greatest length being from east to west. At the west end are two uniform square towers, 110 feet high, which had formerly on them spires of timber, covered with lead; but these were removed in the year 1797, by order of the Chapter, and the materials sold. The Great, or Saint Wilfred's Tower, which is over the nave, is 110 feet high; it had on it formerly a noble spire, of larger dimensions than the other two: it was blown down in the year 1660, to the great injury of the roof of the Church.

Rippon Minster was erected by the exertions of Melton, Archbishop of York, and the contributions of many persons of distinction, after the destruction of the town by the Scots, in the reign of Edward the Second. The ecclesiastical government of this Church was dissolved in the thirty-sixth of Henry the Eighth, and the greatest part of the revenues applied to temporal purposes. The manor of Rippon, with nine others, was delivered,

livered, by the Archbishop of York, to the King, by Indenture: and on the same day (February 6) of the following year, this surrender was confirmed at York, by the Dean and Chapter of Rippon.

The following valuation of the seven Prebends of the Church of St. Wilfred, ten years previous to its dissolution, is extracted from Tanner.

	£.	s.	d.
Thorp	20	0	0
Stanwyge	40	0	0
Skelton and Yevenhale	15	10	4
Monketon	24	12	8
Sharrow	14	5	2
Stodley	26	11	4
Anwyke	221	0	0
And six Vicars, each worth	6	0	0
The Revenues of the Community were valued at	35	3	8
And the Fabrick Lands at	12	12	7

The above account was taken "out of a transcript from the first fruits office, before the rool was lost." The Church has continued under a Dean and Chapter, consisting of a Sub-dean and six Prebends, from its restoration by James the First. The King is the patron of the deanery.

About two miles from Rippon is

STUDLEY

STUDLEY PARK.

THIS noble demesne is the property of Mrs. Allanson. It would require a volume to describe all the beauties of this most enchanting place. Had the writers of the Talmud been acquainted with Studley, they must have placed their paradise here. This is the seat of contemplation.

> Welcome! ye shades, ye bowery thickets; hail!
> Ye lofty pines, ye venerable oaks!
> Ye ashes, wild, resounding o'er the steep!
> Delicious is your shelter to the soul.
>
> THOMSON.

Here the traveller might wander with delight; but, impelled forward by the attraction of new beauties, he will proceed through grounds finely diversified, and enriched with the most elegant groups of trees. On entering the Park, take the footway to the left, which, at the end of about half a mile, will terminate at the gates of the Pleasure-grounds; in which the mind will be completely absorbed by the fascinating power of its hallowed perfections. Proceeding by the side of the lake, and turning near a mass of rocks, the eye is immediately struck with the appearance of the majestic tower of

FOUNTAINS

Fountains Abbey Yorkshire.

FOUNTAINS ABBEY.

To feel, is to be alive; he only can be said truly to live, who is capable of enjoying the beauties of creation. Here the admirer of nature will receive a high treat, from elegant formed woods, sinking into deep glens; decorative buildings in various appropriate situations; a fine canal of water, to add a grace; and withal, one of the most grand and highly picturesque ruins in the kingdom. It rises in solemn majesty above the surrounding scenery with the stately port of a giant. For myself, I appeared to tread on enchanted ground, the mind being kept on the stretch, by a display of new beauties, which ever way I glanced my eye.

Retire to a respectful distance, ye dull and phlegmatic worldings; this spot is sacred to the arts, prophane it not with unhallowed feet. He who is not an enthusiast towards such scenes as these, may be said to be dead to the finest feelings bestowed on man by a bountiful Creator. Let such frigid mortals as can view this place with apathy, seek for languid pleasures in the artificial amusements of a theatre; or, turning their eye from the great orb of day, retire to prattle in the illuminated and crouded walks of a public garden.

Hence, avaunt, ('tis holy ground!)
Comus, and his midnight crew;
And Ignorance, with looks profound;
And dreaming Sloth, of pallid hue;
Mad Sedition's cry profane;
And Servitude, that hugs her chain;
Nor in these consecrated bow'rs
Let painted Flatt'ry hide her serpent-train in flow'rs:
Nor Envy base, nor creeping Gain,
Dare the Muse's walk to stain;
While bright-eyed Science watches round:
Hence, away, 'tis holy ground!

GRAY.

Here is ample scope for the moralist; let him behold here the perishable labors of man. But THOU, Almighty Creator of the universe, thy works flourish for ever! Opposite the high altar, see that sacred repository of the dead. That stone coffin once contained the body of the redoubted Lord *Richard de Percy*, who held a principal charge under Edward the First during his wars in Scotland. Alas! where now is that tongue that was wont to command? and that hand which was irresistible? Of his ashes not one atom remains to speak of his former greatness. Who hath not seen beauty perish, and renown sink in the midst of his triumphs?

We also shall be forgot. This lofty house shall fall. Our sons shall not behold the ruins in grass. They shall ask the aged, 'Where stood the walls of our fathers.' OSSIAN.

The

The remains of the choir of the Church convey a high idea of its former splendor. The ascent to the altar displays a rich piece of mosaic, formed into diamonds, squares, and other fanciful figures. The morning being uncommonly clear and fine, the north side of the choir presented a fine broad sheet of light, which was happily contrasted by the powerful dark under the arches behind the high altar: the light part being agreeably broken by the clustered columns attached to the wall, and by its rich mantling of ivy, produced altogether a most happy and elegant effect. Nor was the effect of the coloring less attractive: the sky being a deep blue, (only broken with a few fleecy clouds,) served as a fine foil to the greens of the trees, and the flowing herbage which decorated the walls; while the chaste cool tint of the stones gave a fine harmony to the whole.*

* From what cause it might arise, I know not; but I frequently had occasion to remark, that the coloring of Nature in this part of the country, was unusually bright and vigorous: not only in the vegetation, but also in the cattle; and the air appeared of a fine clear and deep azure. I first observed this effect in the neighbourhood of Skipton. Should the beauty of the scenery at Fountains Abbey prompt the student to sketch, the retirement of the place will afford him an opportunity of coloring from nature. The whole effect of the light and shade may be acquired by the aid of Indian ink, indigo, (or Prussian blue,) and Indian red: after which, the tints may be obtained from burnt Terra de Sienna, or Roman ochre, (according to their brilliancy,) combined with more or less of

The west end of the Church is tolerably entire, and is composed of widely pointed arches, and massy Norman columns. The remains of the Abbey and Abbey-Church are spread over a vast tract of land: the chapter-house, the refectory, the dormitory, with about one hundred yards of the cloisters, (perfectly weather proof,) are tolerably entire.

Fountains Abbey, as before observed, is in the pleasure grounds of Studley Park; and in these grounds also is the *Banqueting-House*, an elegant room, where companies that bring their viands, are permitted to take refreshments. Every thing is conducted on the most liberal plan, which reflects the highest honor on the amiable proprietor. The

of the Indigo for the vegetation. The two latter colors will give the tones of the building, provided the parts which require to be kept down, are previously lowered with Indian ink, just warmed with a small quantity of Indian red. After the above process, all that will be requisite, is, to warm and retouch the strong parts of the shadows on the fore-ground, with some Cologne earth, or Van-Dyke brown; playing with it, for harmony' sake, a little among the light parts. These materials are enough in the hand of a master to do any thing with, from the slightest sketch to the most finished drawing. The interior of the Abbey affords several fine views; and two or three noble external ones may also be found: but it will be nearly impossible to embrace all the excellencies of this terrestrial paradise at a single visit; it would furnish ample amusement for a week, particularly to the lover of drawing.

The grounds are kept in the most perfect order: but here, as at Hack-Fall, the hand of art is too strongly displayed, and the waterfalls, or cascades, want the air of nature.

"Fountains, or *De Fontibus.* Thirteen Benedictine Monks of St. Mary's, near York, left, A. D. 1132, their house, with a design to observe a more strict and reformed rule: whereupon Thurstan, Archbishop of York, gave them a place then called Skeldale, not far from Rippon, thereupon to found an Abbey of the Cistercian order, to the honor of the Blessed Virgin; which was soon after accomplished, and endowed with great revenues; said to be worth at the Dissolution, 998l. 6s. 8d. Dugdale; 1173l. 0s. 7d. Speed. The site was granted, the thirty-second of Henry the Eighth, to Sir Richard Gresham."* Burton estimates the income at 1125l. 18s. $1\frac{3}{4}$d. There were lands belonging to this Abbey in 240 different lordships. Grose says, King Henry sold it for about the sum of 1163l. to Sir Richard, who disposed of it to Sir Stephen Proctor, whose daughter and heiress conveyed it by marriage to John Messenger, Esq. of one of whose descendants it was purchased by the late W. Aislabie, Esq. who annexed it to his pleasure-grounds.

* Tanner.

Many of our Kings were benefactors to this Abbey: Henry the First granted that the monks of Fountains, their horses, men, and effects, should be exempt from the payment of tolls, for passage and pontage, and be duty free, wheresover they went, by land or by water, and especially to and from Boroughbridge. The Percys were among its greatest benefactors; and being considered as patrons, were applied to in cases of necessity. In the reign of Henry the Eighth, the monks complained against their Abbot, to Henry Percy, sixth Earl of Northumberland, whose letter on the subject to Thomas Arundel, Esq. is preserved in Grose's account of this Abbey. Within a short time after the monks had made their complaint, Layton, one of the visitors sent by King Henry, wrote the following letter to Lord Cromwell, which exactly agrees with the monks' charge, as set forth in the Earl's letter above alluded to, and to obtain which visitation, the monks of this Abbey paid a fine of one hundred marks.

" Please your worship to understand, that the Abbot of Fountaines hath so greatly dilapidated his house, wasted ye woods, notoriously keeping six whores; and six days before our coming, he committed theft and sacrilege, confessing the same; for at midnight he caused his chapleyn to stele the keys of the sexton, and took out a jewel, a cross of gold with stones: one Warren, a goldsmyth

smyth of the Chepe, was with him in his chambre at the hour, and there they stole out a great emerode, with a rubye: the sayde Warren made the Abbot believe the rubye was a garnet, and so for that he paid nothing; for the emerode but 20l. He sold him also plate without weight or ounces. Subscribed your poor priest and faithful servant,

R. LAYTON."

From Richmont (in con. Ebor.)

The 20th of January.

The Abbot at this period, according to Willis, was William Thurst; Burton calls him Thirske, admitted B. D. at Oxford, anno 1523; created Abbot 1526; and hanged at Tyburn, January 1537. Some idea of the wealth of this Abbey may be formed from the following list of stores found at the Dissolution.

	£.	s.	d.
Plate in the Church	519	15	5
Ditto, in custody of my Lord Abbot	147	13	7¾
Ditto in the Buttery	30	8	7
Ditto — — Frater	3	3	4
Ditto — — at Brimbem	7	4	10
	708	5	9¾

Horned

Horned Cattle	2356
Sheep	1326
Horses	86
Swine	79

Corn in the Domains:

Wheat	117 quarters
Rye	12 ditto
Oats	134 ditto
Hay	392 loads

Corn in the Granaries:

Wheat	18 quarters
Rye	18 ditto
Barley malt	90 ditto
Oats	2 ditto*

FOUNTAINS

* As this Abbey is altogether the most perfect of any remaining in Yorkshire, it may be gratifying to the curious, to know the dimensions of the several parts; they are thus given in the History of Rippon.

"The *Sanctum Sanctorum* is immediately behind the chequered altar, and to this none but the heads of the order were admitted; its length is 132 feet, and its breadth thirty-six.

"In a Chapel to the left is a stone figure of the Earl of Mowbray, in full armour; arms on his shield.

"The Transept is 186 feet wide; (long:) at the top of the north corner window is the figure of an angel holding a scroll, with the date 1283. "The

FOUNTAINS HALL stands about two hundred yards west from the Abbey, and was built out of its

"The nave sixty-five feet wide; (long;) the whole length of the edifice, from east to west, is 351 feet.

"The cloister-garden 120 feet square; is now planted with shrubs and evergreens.

"The Chapter-House is eighty-four feet by forty-two: the floor has been a tessellated pavement, fragments of which still remain. Several of the Abbots were buried here; on two of their tombstones these inscriptions are legible:

"*Hic requiescit dominus Joannes X*
Abbas de Fontibus qui obiit, VIII die,
Decembris.

"*Hic requiescit dominus Johannes XII,*
Abbas de Fontibus.

"The Scriptorium was over the Chapter-House, and of the same dimensions; it appears to have been supported by ten pillars of grey marble, their bases still remain.

"The Kitchen, which is divided, is small when compared with the other apartments.

"The Refectory is 108 feet by forty-five.

"The Cloisters are 300 feet long; the roof is supported by twenty-one stone pillars. Near one end is a large stone bason, six feet in diameter.

"The Dormitory is over the cloisters, and of the same dimensions.

"A few

its ruins. Here is nothing deserving of particular notice, except, perhaps, some curious stained glass in the windows of the Chapel, representing the arms of various families.

STUDLEY HALL

Is situated in an elevated part of the park, and is sheltered by a fine mass of luxuriant timber: the

"A few yards distant are the ruins of the apartments occupied by the Abbots.

"The whole of the building, when complete, is said to have covered ten acres of ground.

On the sides of the great tower are the following inscriptions, in the old Saxon character:

East Side,

"Soli Deo Jhu. Xto. honor et glia. in scla. sclor.

West Side,

"Agno dei Jhu. Xto. honor et glia. in scla. sclor.

North Side,

"Et virtus et fortitudo Deo nostro in secula seculorum. Amen.
"Soli Deo honor et glia. secula seculorum.

South Side,

"Soli Deo honor et glia. in secula seculorum. Amen.

the views from it are open; and, among a variety of interesting objects, the town of Rippon appears to great advantage. The edifice has not any thing attractive in its appearance; it being a futile attempt at the Gothic, and totally destitute of either beauty or grandeur. The stables, which are near the house, I should judge not to be the work of the same architect, as they carry with them a classical air. The Pleasure-grounds have too much of art in their appearance; and the water-falls are abominably unnatural. In the Banquetting-house is a vile bronze of the Venus de Medicis, cast after some bad copy: these, with the want of taste in the architecture of Studley Hall, form the only exceptionable parts of this delightful place.

While at Rippon, visit NEWBY HALL; the residence of the Weddells. This is about four miles from the town, on the road to Boroughbridge. Fame reports that a fine collection of statues, busts, basso-relievos, and other works of art, well worthy of being seen, are preserved in this mansion.* From Rippon to Thirsk, the country is

* NEWBY HALL, the seat of Thomas Philip Weddell Robinson, Lord Grantham, is situated on the eastern bank of the river Aire. A few good family portraits decorate the interior, but its principal ornament is the beautiful Museum, or Gallery of Statues, which contains a series of the most valuable antique marbles, that

flat, and not very engaging, at about six miles is NEWBY or TOPCLIFFE PARK, a handsome seat of Lord Grantham: the house lies at a short distance from the road. Cross the bridge over the river Swale, and by a gentle ascent enter the pleasant village of Topcliffe. Three miles further brings the traveller to the town of

THIRSK.

HERE was formerly a strong Castle, where Roger Mowbray set up the standard of revolt against Henry the Second, who had imprudently divided his power by causing his son to be crowned King. That unnatural rebellion of the son against the father, was extinguished with much blood, and this Castle was destroyed at the same time; so that when Camden wrote, only the "earth-works" remained. In the reign of Henry the Seventh, an insurrection broke out here, in consequence of an obnoxious tax. This was a subsidy granted by the Parliament to the King, to enable him to carry on the war in Brittany against the French. The Earl of Northumberland had signified at an assembly,

taste could select, or money procure. Among the most eminent are the Nereid *Galatea;* a colossal head of *Hercules;* the Philosopher *Epicurus;* a *Dacian King;* a most beautiful *Venus; Brutus,* the assassin of Cæsar; the Empress *Faustina,* wife of Antoninus Pius; the Goddess *Pallas;* and a dancing *Fawn.* E.

assembly, that the King would not remit any part of the tax, though the northern people had besought it; when they, taking the Earl to be the cause of the answer, fell upon and slew him, together with several of his servants, at the instigation of one John á Chamber. They then placed themselves under a leader, Sir John Egremond; who, on being defeated by the Earl of Surry, fled into Burgundy. John á Chamber, and some others, were taken, and executed at York. The Roman road from the station at *Aldby*, on the river Derwent, passed through Easingwold, and this town, to North-Allerton.

A few miles ramble brought me to the village of Sutton: here the road passes up an immense hill, called SUTTON-BANK; the ascent is so remarkably steep, that the road is made to take a considerable sweep, to avoid its extreme quickness. To the left of this road is GORMIRE, a curious pool of water, as round as a bason, situated on a small conical hill, which has all the appearance of the crater of a volcano.

The traveller will be delighted with the prospect as he ascends the Bank, it being uncommonly extensive and open: the whole country lies like a map unfolded to the sight: the innumerable inclosures mark a rich land, thriving under the hand of the cultivator. Proceeding onward, the

scene is changed as by the power of magic; for having gained the summit of the hill, the gloomy and barren black moors of Hambleton present to the eye a picture of famine. Here from one spot will be viewed a country remarkable for its richness and fertility, (embracing an extent of at least fifty miles,) contrasted by a scene as remarkable for its sterility. When on the top of this Bank, the traveller must take the right-hand road: at a distance he will notice a solitary house, called *Hambleton House*, which must be kept about a quarter of a mile to the left. As the tracks over these moors sometimes become intricate, the stranger must look forward for the terrace above Rieval, or Rivaulx Abbey; which, from having temples at each end, becomes a conspicuous object at a considerable distance. On leaving these moors, which may be truly called black-moors, the road declines into a rich wooded valley, highly romantic and sequestered; it passes within sight of the above Abbey, affording, within a short distance, an infinite variety of scenery. From Thirsk it may be about fifteen miles of cross road to the town of

HELMSLEY.

THERE is not any thing worthy of notice in this town: but the noble remains of the CASTLE near it, are a most striking object.

'Tis

'Tis now the raven's bleak abode;
'Tis now th' apartment of the toad;
And there the fox securely feeds;
And there the pois'nous adder breeds,
Conceal'd in ruins, moss, and weeds;
While ever and anon there falls
Huge heaps of hoary moulder'd walls.
DYER.

Helmsley Castle has been an uncommonly strong fortress; the walls of the keep are ten feet in thickness, and the other parts equally substantial. One half of the keep is standing; the other has fallen, and, with its ruins, choaked up the Castle-ditch. It appears from the Journals of the House of Commons of 1646, that the "following Castles in this county were ordered to be disarmed, and made untenable, viz. Knaresborough, Middleham, Bolton, Crake, Helmsley, Skipton, and Clithero." Besides the keep, there is a long range of apartments on the west side, and nearly the whole of the walls are remaining. Its double gates are tolerably entire, and are rendered pleasingly picturesque by the rich foliage that surrounds them. The situation of this Castle is not naturally strong; a small mass of rock on the west side has contributed to render it commanding: but this want of natural strength has been compensated for, by the art used in the construction of the whole work. Advantage has been taken of the approach of the river Rie towards the situation

situation chosen, and the water has been conducted through a double ditch, which completely encompassed the whole building, rendering the place impregnable previous to the use of gunpowder. Considering how little nature has contributed to aid the workman, this appears to have been one of the best fortified Castles in England: it remains an honorable testimony of the skill of our ancestors, and would claim the attention and praise of a modern engineer. From the town, the lofty battlements of its half-ruined tower appear over a thick grove of trees. The greatest length of this Castle is from north to south, the principal entrance being from the south by double gates, between towers of uncommon strength. The inner gate is defended by a deep ditch, as is the outer one also, and further strengthened by a round tower at each angle of the Castle. There were two other inferior gates, one on the north, and the other on the west side, which are still apparent. This Castle was built by Robert de Ross, surnamed Fursan, called Lord Ross of Hamlake. It came by marriage to the family of Manners, and is now the property of T. Duncombe, Esq. Here was a garrison for Charles the First. Whitelocke says, "Sir Thomas Fairfax was before Hemsley Castle, where he was shot into the shoulder." It surrendered to him shortly afterwards. About a quarter of a mile from Helmsley is

DUNCOMBE

DUNCOMBE PARK,

THE noble seat of the family of the Duncombes, built by Sir John Vanbrugh, as the style sufficiently indicates. The character of the building is Doric; the east front is rather heavy, and in an indifferent taste; but the west presents a good specimen of the order: on the latter side is a noble terrace, terminated by two handsome circular temples, from which is a most delightful prospect. Embosomed in trees, appears the noble tower of Helmsley Castle; and near it occasionally peeps forth part of the town; and deep beneath, is seen a beautiful valley, with the river Rie winding among hanging woods: the view is bounded by those extensive moors which sweep round the horizon, and which, from their color, give the town the name of Hemsley *Black-a-Moor.*

On entering the Hall at Duncombe, the spectator is struck with the general air of greatness it conveys: here is a piece of sculpture, called the *Dog of Alcibiades*, said to be the work of Myron: it cost the late Mr. Duncombe 1000l. Notwithstanding the prejudice and illiberal language often used towards the fame of Sir John Vanbrugh as a builder, he certainly contrived to give an air of grandeur to his structures, not often to be met

with. The Saloon at Duncombe may be adduced, among others, in proof of the assertion, it possessing an uncommon air of magnificence. His great fault was over crowding with ornaments, which is observable here: still, however, I will venture to assert, that his works are not the offspring of an ordinary genius. In the Saloon is the statue called *Discobolus*, which cost 1000l. In my opinion, it is by no means a first-rate piece of sculpture. Here also are two good busts of *Cicero* and *Horace*.

In this House is a good collection of pictures; to enumerate the whole would be unnecessary, I shall therefore briefly mention those which made the strongest impression on my mind at the time of viewing them.

St. Catherine; Guido. This is a finely-painted head, accompanied with a great clearness and brilliancy of coloring.

The Angel appearing to the Shepherds; Giacomo Bassano. This picture is worthy attention for its exquisite tones of color, which are uncommonly clear.

A Landscape; Petro de Cortona: the figures imagined to be by Philippo Laura. This inestimable landscape is a treasure in art, and will forcibly attract the attention of the admirers of tha part

part of painting. Nothing can exceed the grandeur of the scene; the coloring is clear, rich, and chaste; the handling is unusually free; and the foliage affords as fine an example of penciling, as the most ardent imagination could wish to behold. This picture is a school for the student, and exhibits a union of taste and judgment seldom to be met with.

Venus and Adonis; Titian. The coloring is excellent, the flesh being particularly well; and in the relief, the figures are rounded to deception.

Adoration of the Shepherds; Guido. Admirable in point of composition, and highly finished.

A Holy Family; Andrea del Sarto. The painting is more mellow than is usual with this master, his works in general being hard; parts of this picture are clever: it is also curious from its age.

St. Paul; Leonardo da Vinci. This is a highly-finished head; but the character is mean; the hand is drawn and colored to a point of perfection.

An Angel supporting our Saviour on the Tomb; Barochio. This is truly a cabinet jewel: the composition, drawing, and coloring, are highly classical, and an honorable testimony of the deserved esteem this master's works are held in.

A Land-Storm; N. Poussin. This landscape is grandly conceived, it being in the first style of composition: but the coloring is black and heavy, which, as well as the penciling, by no means indicates the manner of the master.

A Magdalen adoring a Glory round a Cross; Corregio. This head is clever, and the effect broad and masterly.

A Holy Family; Prospero Fontana.* This may claim attention on account of its being the work of an early master; serving, at the same time, to shew the advancement of the art: it is extremely hard, and dryly painted.

The Two Nymphs, or Pan overcome by Cupid; Augustino Carracci. The works of this master are very rarely to be met with. This is a truly classical picture; and, allowing for the drawing of the female figures, which is rather heavy, it otherwise possesses all the essentials of art; it being well composed and colored, accompanied by an unusual breadth of light and shadow.

Though I have mentioned but very few of the pictures, it must not be understood that those which

* This artist was a Bolognese, born in the year 1512, and was the master of Ludovico, and Annibal Carracci.

which are omitted, are deemed unworthy of notice: so far from that being the case, every one in the collection will lay claim to the attention of the connoisseur. They have been collected with great judgment; and the easy access to the seeing of them, is an honorable testimony of the liberal spirit of their present owner. If I could admire tapestry, here is some of the most fresh and beautiful in Great Britain: as a specimen of the art, it becomes worthy of notice. Surely it was no great proof of taste in Pope Leo, to employ Raphael in making designs, to have them imitated in tapestry, to hang up instead of the originals.

In a deep and well-wooded dale, called Riedale, about three miles from Helmsley, is situated

RIEVALE ABBEY.

The country people pronounce it *Rievece:* Camden calls it Rhidale; others Rivaulx. The name is evidently derived from the river Rie, or Rhie, which flows near the Abbey, and gives name to the dale in which it is situated. Though this building is less elegant than Fountains Abbey, yet it possesses a peculiar beauty, arising from its situation, distinct from all others: well-wooded hills tower on all points majestically above its ve-

nerable walls, affording the finest back-ground scenery imaginable. Fountains will delight from the beauty of its internal views; here, by uniting the building with its rich surrounding scenery, will be formed most highly picturesque scenes. Those who visit this spot for the purpose of study, will find many fine stations near the building; and, by ascending the higher grounds, will command all the varied features of the dale, that, combined with the magnificent ruin, and the river, present a combination of objects seldom equalled for grandeur. In short, Rievale Abbey, from the fine state of its remains, enriched by weather tints and ivy, its retired situation, and boldly rising grounds covered with wood, will afford ample amusement to those who are emulous to delineate after nature.

The ruins lie scattered over a considerable extent of ground; one large chamber is tolerably entire, but unroofed: here is much room for conjecture in discovering the refectory, dormitory, and other offices. The Church is the most perfect part of the whole building; with the exception of the tower and roof, the parts are not greatly injured. Inwardly, the masonry is as sharp as if newly built; and the side aisles, from being unroofed, show some beautiful flying buttresses: one singularity is, that the altar end of the Church is nearly south.

This

This Abbey, the first of the Cistercian order in Yorkshire, was founded in 1131, or the following year, by Walter Espec, a great man in the court of Henry the First. This Walter having lost his son and heir, who, by a fall from his horse, broke his neck, built and endowed three monasteries: Rievale and Kirkham in Yorkshire, and Wardon in Bedfordshire. "Many were the benefactions and large possessions of this Abbey; and Pope Alexander the Third by his bull, dated 1140, confirmed to the Abbot of St. Mary's at Rievale, his brethren, and successors, all their possessions, with divers privileges.*" The revenues of this Abbey were valued, the twenty-sixth of Henry the Eighth, at 278l. 10s. 2d. per annum, according to Dugdale; but Speed makes them 351l. 14s. 6d. Its site was granted, in exchange for other lands, to Thomas, Earl of Rutland: it is now the property of —— Duncombe, Esq.

My approach to the Abbey was by the valley: on leaving it, I ascended the *Bank*, as it is called, by an intricate path to one of the Temples; here is one of the finest terraces in England, from which the eye embraces a view of the whole dale. The traveller looks down with delight on the noble remains of the Abbey, surrounded by compact masses of trees, among which the playful river

* Moore's Monastic Remains.

ver is occasionally seen, with here and there a cottage to give variety; the view is terminated by bold hills, most of which have their summits crowned with wood. This noble terrace, and its ornamental buildings, were the work of the late Slingsby Duncombe, Esq. and do equal honor to his taste and liberality; one of the buildings being principally intended for the accommodation of occasional visiters to the Abbey. With a view of adding to its elegance, an artist was sent for from Italy to decorate the interior: he has, however, shown but a slender portion of genius in the work; the centre of the ceiling is a copy of Guido's Aurora, and round the cove he has introduced several passages from Carracci's Farnesian Gallery; the whole is colored in a showy style, the ornamental parts being heightened with gold.

By Wass it is about six miles of indifferent cross road to Byland Abbey: part of the way is over the moors, from the top of which the country is uncommonly open and extensive. Descending from these moors by a rocky road, the eye is agreeably surprised by the sudden appearance of the venerable fragments of

BYLAND ABBEY.

It is scarcely necessary to remark, that this Abbey is situated in a rich valley, as the traveller will

will generally find that to be the case with religious foundations; in the midst, perhaps, of scenery, which well repays him for the trouble of his journey, whether the building be considerable or not.

These ruins are scattered over a considerable tract of ground: two of the outward gates are still preserved, situated at a distance very remote from each other.

It is a curious circumstance in the history of human nature, that the same cause which produced these buildings, should, in the end, have worked their destruction; that is, fanaticism; religious zeal* having caused their demolition.

After all, it may be questioned whether there were much piety in those kinds of institutions: they rather appear to be the works of a set of men, who imagined there was a nearer road to Heaven than by that of virtue! As if the Almighty was to be bribed by rich gifts, which were often the fruits of robbery and injustice! or that the sacrifices would become more acceptable, because made on altars of gold! or the prayers reach Heaven the sooner, by issuing out of temples of marble and precious stones!

"What

* The religious houses are more perfect in this county than in any other, owing to the respect the people bore towards them; their preservation having furnished a plea for several rebellions.

> " What did they serve for, but to feed a sort
> Of lazy Abbots, and of full-fed Friars?
> They neither plough nor sow, and yet they reap
> The fat of all the land, and suck the poor."

It is recorded by Fitz-Stephen, that Thomas à Becket gave five pounds for one dish of eels, a sum of money equivalent to at least seventy-five pounds at present. "The monks of St. Swithin's, at Winchester, made a formal complaint to Henry the Second against their Abbot, for taking away three of the thirteen dishes they used to have every day at their dinner. The monks of Canterbury were still more luxurious, for they had at least seventeen dishes every day, besides a desert; and those dishes were dressed with "spiceries and sauces, which excited the appetite, as well as pleased the taste."

The most picturesque part of this ruin is the Church, of which the west end, with its curiously ornamented door, remains; also part of the south transept, and a small fragment of the south aisle. The west end will be found to compose best from the west and south-west sides; from those points the building is backed by some well-wooded hills, that unite finely, forming a noble back-ground. The contrast of the building, and the woody grounds behind, produce a good effect, showing the lancet windows, and the fragment of a fine circular window above, to the greatest advantage.

tage. A near view of the west end of the Church will prove worthy the attention of the admirer of architectural studies.*

"Byland, *olim De Bella-landa*, &c. a Cistertian Abbey. Roger de Mowbray, at the instance of his mother Gundreda, A. D. 1143, removed the Convent of Cistertian Monks from Hode to a part of her jointure near the river Rie, almost opposite to the Abbey of Rievale, since called Old Byland, which place being thought inconvenient for the habitation of the religious, four years after they removed to Stocking, near Coxwould; and at last fixed a little more easterly, near Whitaker, where this Abbey of Byland, dedicated to the Blessed Virgin, continued in a flourishing state till the general Dissolution, when its yearly revenues were valued at 238l. 9s. 4d. by Dugdale; and 295l. 5s. 4d. by Speed. The site, and most of the demesne lands, were granted, 32d of Henry VIII. to Sir William Pickering."† The Abbey is now the property of Sir Martin Stapleton, who is taking every means to preserve this interesting fragment of antiquity.

* Those who visit this spot for the purpose of drawing, must bring their refreshments with them, as there is not any place nearer than Helmsley, that will afford any thing tolerable. Coxwold is within a mile, yet it offers but poor accommodations.

† Tanner.

One mile from Byland is Coxwold, where the traveller may see *Newburgh*, the seat of the late Earl of Fauconberg. Here was formerly a Priory, but not the least vestige of the ancient building remains. Five miles further, I entered the great north road, at a market-town called Easingwold: here the face of nature losing its picturesque character, I proceeded, through thirteen miles of flat, uninteresting country, to

YORK.

ANTIQUARIES have not been able to settle the period of the origin of this famous city: it appears, from some accounts, to have been the metropolis of the Brigantes, and from all, to be very ancient.* This city was of great importance under the Romans, who called it *Eboracum;* a name which Camden derives from its situation on a river: others, from Ebraucus, a British King, its supposed founder.

Here the Emperor Severus had a Palace, at which he died, uttering the following words:

"The

* Notwithstanding the authority of Cæsar and Strabo to the contrary, it seems improbable that the ancient Britons should have been unacquainted with the art of building with stone: war-chariots imply a degree of cultivation that could never have preceded the use of stone in building, particularly as this county abounds with such materials.

"The Commonwealth was disordered in all its parts when I received it; yet I leave it in peace, even to the Britons."

Camden says, his body was brought forth by the soldiers, and committed to the flames, at a place below the town to the west, near Ackham, where stands a large mount, called *Sivers*, from Severus. The day was commemorated with races, by his sons and the soldiers. Some of this Emperor's coins have been found here, with this inscription on the reverse: COL. EBORACUM. LEG. VI. VICTRIX.

Here was a Temple dedicated to Bellona, to which Severus was conducted to offer sacrifice, through the mistake of an ignorant augur, on that Emperor's coming to this city: this was regarded as an unlucky omen, and a presage of the Emperor's death.

Burton has labored to prove, that Caracalla caused his brother Geta, and his tutor Papinian, to be murdered at Eboracum; and that this place was the scene of his incestuous marriage with his father's widow.*

 The

* No very honorable discovery, by the way. What matters it where a wretch might have perpetrated crimes which disgrace the nature of man! It would be much better to consign them, with their actor, to oblivion: such inquiries do not contribute, in the least,

The Emperor Constantius Chlorus also died in this city; and here his son Constantine was declared Emperor by the soldiers. Constantius, by his first wife Helena, had issue, *Constantinus Maximus*, styled, in inscriptions, *Romanæ Urbis Liberator Quietis fundator;* and *Reipublicæ instaurator.* From these particulars it may easily be inferred, that Eboracum was a place of considerable note under the Roman Emperors.

Immediately after the Romans had withdrawn their troops from this Island, the Picts and Scots passing the great Wall, carried devastation and spoil wherever they went. The Brigantes suffered most on this occasion, and fled in all directions; some crossing the sea to Brittany; others, to North and South Wales, and the south parts of England, leaving the most fertile provinces to the enemy. To add to the other calamities, a most grievous famine and pestilence followed, so that the living were not sufficient to bury the dead. Elated

least, to the advantage of society. What is it to us, whether Sappho was a prostitute, or how often Anacreon might go drunk to bed? It is a great pity that history speaks so often to our passions, and so seldom to our reason. The false morals in poetry have done infinite harm: Homer begat Achilles, whose diabolical actions became the guide to Alexander; *his* character inspired Cæsar with a desire to slaughter his fellow-creatures, from a foolish and mistaken notion of fame; and Cæsar's pernicious example formed a long list of wretched mortals, who, while they lived, plagued society with their vices.

Elated with success, the Picts and Scots proceeded as far as Stamford, when the Britons united to resist them, but with little advantage, from having chosen a commander in the person of Vortigern, (whom the British history styles Earl of Cornwall,) a man totally destitute of those qualities that ennoble human nature, and which, by being united in a single person, would have proved the most likely means of saving a sinking state: voluptuous and lascivious, he, by inviting the Saxons as auxiliaries, completed the ruin of his country.

If the historian Gildas may be credited, the whole country had become one common sink of vice; even the priesthood had fallen into the corruption of the times. Drunkenness and lust paved the way for weakness and effeminacy; and the noble energies of the mind had given place to the grosser sensations of the body: resistance to the common enemy was no longer considered as a virtue, where every one was concerned in the gratification of self; hence having once enslaved the mind, that of the body followed of course.

The ultimate success of the Saxons, in establishing themselves in Britain, was grounded on this weakness and corruption of the Britons; for when, from pretended friends, they became open enemies, the want of unity, and proper conduct, in

in the British chieftains, proved the final cause of their overthrow.

Among the few British Princes who resisted the Saxons, one of the most conspicuous was the renowned Arthur, who appears to have began his reign somewhere about the year 516. He defeated the Saxons, and in York besieged their General, Colgerne, who made his escape into Germany, where he obtained succour, and returned to Scotland with seven hundred sail of ships; on which Arthur raised the siege, and retired towards London, sending for assistance to Brittany. However much the life of King Arthur may be involved in fable, there is little doubt of his having been one of the most valiant and successful of the few British Princes who had the spirit to resist the invasion of the savage and ferocious Saxons. His whole life appears to have been spent in the field; he having to contend with Lotho, King of the Picts; Couran, King of the Scots; and the Saxons. The two former having married his aunts, Anna and Alda, set up the plea of bastardy against him; especially Lotho, who had issue by Anna, Mordred and Gawan. Leland says, that encountering Mordred at Kamblan, or Camhula, (Camelford,) in Cornwall, Arthur slew him out right, and at the same time received his own death-wound. According to the Chronicles of those times, this renowned Prince is said

said to have fought twelve pitched battles against the Saxons, in all of which his arms were crowned with success. He was buried at Glastonbury, in Somersetshire, where, six hundred years afterwards, his tomb is said to have been discovered through the curiosity of Henry the Second.

On the establishment of the Saxons, Yorkshire made part of the kingdom of Diera, which extended from the river Humber to the river Tyne; and York appears to have been its capital. Further north, they extended their conquests to the Frith of Edinburgh, and forming a second monarchy, called it the kingdom of Bernicia: both these were afterwards united, and in that state composed the kingdom of Northumberland; which included the counties of Northumberland, Cumberland, Westmoreland, Durham, Lancashire, and Yorkshire; its southern boundaries were the rivers Mersey and Humber. The monarchy of Diera was founded by Ella about the year 559; and Bernicia by Ida in 547: they became one kingdom under Ethelfrid, anno 589; and this was subdued by the arms of King Egbert about the year 824.

The Saxons were scarcely settled under one Monarch, when the Island was invaded by the Danes, who landed in Northumberland in the year 869, the third of King Ethelred; laid the country waste; entered York; slew the two

Kings, Ella and Osbright, whom the rebellious Northumbrians had set up; and burned the city, with all those who had fled thither for safety. By this victory they settled themselves in the kingdom of Northumberland, making York their head quarters; and all their wars, during the long and glorious reign of King Alfred, were carried on in the south part of the country.

The above kingdom was wrested from the Danes by Ethelstan, about the year 938 or 939. In the following reign they revolted, and set up Anlaf for their King; but he being subdued by Edmund, King of Wessex, the conqueror gave Cumberland to Malcolm, King of Scotland, to hold in fealty of him. History affords little more than a series of revolts on the part of the Danes. Edred, the succeeding King of the West Saxons, had been provoked to carry fire and sword into the heart of their country, and in his rage had burnt Ripon; yet, having been excited to mercy, was returning southward, when Wolstan, Archbishop of York, instigated the people treacherously to sally from this city on his unsuspecting army, and many of his soldiers were slain: for this base act the Bishop was afterwards imprisoned.

Anno 1013, in the reign of Ethelred, called the Unready, Swaine landed at the mouth of the river Humber, to whom all the north submitted, and placed it under the care of his son Canute, afterwards

afterwards King of England. Harold Harfager and Tosto besieged and took York, anno 1066, in the reign of Harold, the son of Earl Godwin; but their army was defeated with great slaughter by that hero, and themselves slain.

In the fourth of William the Norman, this city was again besieged by the Danes, and the troops under Edgar Atheling, from Scotland. This mighty army so alarmed the people of York, and their Archbishop, Aldred, that the latter died from fear or apprehension. The Normans in the garrison, to deprive the enemy of the advantage of the suburbs, set them on fire; but a high wind causing the flames to communicate with the city, the greatest part of it was reduced to a heap of ruins, and among the rest the Cathedral, with the famous Library adjoining. Shortly after, taking the field against the Danes, who had possessed themselves of Northumberland, William gained a complete victory; when that vindictive and blood-thirsty monster laid the whole country waste from York to Durham, leaving it desolate for threescore miles; so that for nine years it was almost destitute of inhabitants, and without tillage.* This calamity was followed by so grievous a famine, that historians say, the few remaining Northumbrians were forced to eat human flesh.

* "Et tunc quidem cum civitate, omnis nobilitatis, popularis emercuit, falce belli demessa." *Gul. Malm.*

The mind becomes fatigued, and sickens at the recital of the atrocities committed by that Norman savage. Speed says, that he sold Northumberland to Walter, Bishop of Durham, who maintained a band of assassins, and was in the end murdered himself. William then sent Odo, his half-brother, into the north, who, under the pretence of revenging Walter's death, committed great cruelties, beheading and dismembering the poor, and imposing heavy fines and ransoms on the rich: such appears to have been the state of this part of the country, that the blood runs cold at the bare recollection.

On the 4th of June, 1137, this city was again visited by fire, when the greatest part was reduced to ashes; including the Cathedral, built by Archbishop Thomas; St. Mary's Abbey, and thirty-nine Parish Churches.

If this city has had its afflictions, it has also been the seat of much splendor: here Henry the Second met William, King of the Scots, his prisoner, to settle his ransom, in the year 1175. John having conducted an army into the north against the Scots, anno 1209, after concluding a peace, received King William at York, where the King of the Scots promised his daughters in marriage to John's two sons, and delivered them as pledges of good faith, with a gift of 9000 marks.

Here also, July the 25th, 1221, Joan, the eldest daughter of John, was espoused by Alexander the Second of Scotland, in the presence of Henry the Third. At the same time Hubert de Burgh married the Lady Margaret, sister to Alexander, in the presence of both Kings.

In this city, in the year 1252, Alexander the Third, King of Scotland, married, though very young, the Lady Margaret, daughter of Henry the Third. Upon Christmas-Day the King of England conferred the honor of knighthood on the young King of the Scots; and on the next day the nuptial ceremony was performed. "The Archbishop of York, Walter Grey, who was Prince, as it were, of the northern parts, was, upon this occasion, the common host, which cost him four thousand marks. One article he furnished was six hundred fat oxen, which were consumed at the first course: and whatever could be added to increase the pomp, or delight the appetite, was enjoyed at this entertainment." There were assembled to witness the ceremony, two Kings, the chief Nobility and Clergy of both nations, above a thousand English Knights, and upwards of six hundred Scots; besides two Queens; one of them, the mother of the bride; the other, the Queen Dowager of Scotland, who had returned from France on the occasion, attended by many of the French nobility.

Edward the First called a Parliament at York, anno 1299, to which he also summoned the Scottish Peers, who not attending, he entered their country with a powerful army, his navy coasting along at the same time, laden with provisions and stores for its supply. It appears that, during the wars in Scotland, the Courts of King's Bench and Exchequer were held at York, for the purpose of being near King Edward: after seven years, they were removed to London, their ancient residence.

Edward the Second having made a most shameful retreat from Scotland to this city, in the year 1322, was followed by the enemy, who took John de Britain, Earl of Richmond, prisoner, and laid the country waste to the very walls of York. The same year, at a Parliament held in this city, the King created his eldest son, Edward, Prince of Wales, and Duke of Aquitaine.

Edward the Third, in the first year of his reign, lay at York for six weeks, with an army of sixty thousand men: here repaired to him many foreign knights; and, among the rest, John, Lord Beaumont, of Hainault, with a retinue of upwards of five hundred men. On Trinity Sunday the young King entertained the foreigners with a magnificent feast, and at night honored them with a splendid ball. During the ball, an affray took place,

place, owing to the insolence of the pages and servants of the Hainaulters to some English archers, in which several were slain; but, by the timely interference of the King, the quarrel was for that time ended. Thirsting for revenge, however, and being headed by their commanders, the foreigners rose privately in the night, to the number of 2000, and fell on the archers of Lincolnshire and Northamptonshire, and killed 300 of them. They would have paid dearly for their treachery in the morning, the English being determined to kill every man; but having secured themselves in their respective quarters, before these could be forced, the King had time to compose the difference. Here the above Monarch solemnized his marriage with Philippa, daughter of the Earl of Hainault, which was accompanied by justs and tournaments in the day, and masks, revels, and interludes, at night, for the space of three weeks, attended with more than ordinary splendor. Nor was the occasion less joyful, when the same Queen, Philippa, afterwards received at York, David, King of Scotland, taken prisoner at the battle of Nevil's Cross, by John Copland, an Esquire, anno 1350, October the twenty-seventh.

After the battle of Shrewsbury, fought on Sunday, July the twenty-first, 1403, the Earl of Northumberland repaired to York, and submitted to Henry the Fourth. The following year, Thomas Mowbray,

Mowbray, Earl Marshall; Richard le Scrope, Archbishop of York; and the Earl of Northumberland; raised a rebellion in the north: the two former being over-reached by the knavery of the Earl of Westmoreland, were presented to the King in this city, who caused them to be beheaded, notwithstanding the Earl had promised them their lives.

The pretext for the wars between Edward the Fourth and the Earl of Warwick, had its rise in this city, about the pretended abuse of a charity. The Hospital of St. Leonard had been chiefly supported by donations of grain, which the insurgents said were consumed by the Master and Priests, to the total disregard of the poor. The rebels mustered 15,000 strong, and chose for their leader one Robert Holdern, whom the Marquis of Montague took in making an attack on the city, and beheaded before the gates of York: they then chose for Generals, the Lord Fitz-Hugh, and Nevil, Lord Latimer, and immediately proceeded towards London.

The History of York states, that Richard the Third, and Ann, his Queen, were crowned here, the ceremony being performed in the Chapter-House by Archbishop Rotherham: the King and Queen, when crowned, proceeded through the city, accompanied by the Prince their son; the clergy

clergy in their richest copes, and the principal nobility attending on the occasion.

After the rebellion in this county, called the Holy Pilgrimage, Henry the Eighth established at York, without the advice or consent of Parliament, "The Lord President's Court," as it was called. The assumption of power by this Court became so great during the reigns of James the First and Charles the First, particularly during the presidency of Wentworth, that this source of justice, now known as the Star-Chamber Court, became wholly polluted, which brought a general odium on Charles, and eventually caused its own abrogation.

York was garrisoned for Charles the First by the Earl of Newcastle. In 1644, it was closely besieged by the troops under Lord Fairfax, joined to the Scots. The siege was raised by Prince Rupert, who entered York with 20,000 horse and foot, while the Parliament troops drew off to a place called Marston-Moor. On July the third, both armies faced each other on the Moor, and at about seven o'clock in the morning, commenced a most terrible engagement. "Prince Rupert, with his left wing, fell on the Parliament's right, routed them, and pursued them a great way; the like did the Generals Goring, Lucas, and Porter, upon the Parliament's main body.

body. The Parliament Generals giving up all for lost, hasted out of the field; and many of the soldiers fled, and threw down their arms. The King's forces, especially those of Prince Rupert, too eagerly following the chace, had the victory, nearly achieved by them, snatched out of their hands. For Colonel Cromwell, with the brave regiment of his countrymen, and Sir Thomas Fairfax, having rallied some of his horse, fell upon the Prince's right wing, where the Earl of Newcastle commanded, and routed them. This success inspiring courage, the rest of their companions rallied, and falling on the divided troops of Rupert and Goring, completely defeated them, after three hours' fight. From the battle and pursuit, was reckoned the loss of 7000 Englishmen. Rupert lost 3000 slain in battle, besides those in the chace: 3000 prisoners were taken by the Parliament army, many of their chief officers, 25 pieces of ordnance, 47 colours, 10,000 stand of arms, two waggons of carbines and pistols, 130 barrels of powder, and their whole bag and baggage."* Cromwell's service on this occasion, was what introduced him to particular notice: in this action he was slightly wounded in the neck with a pistol-shot. Rupert narrowly escaped being taken, but, by the goodness of his horse, got into York, which he was soon after obliged to quit. The city was shortly after surrendered upon articles to the

* Whitelocke.

the Parliamentary Generals, who, on entering the town, went to the Minster, where they heard a sermon, and returned thanks for their success.

I shall now advert to the present state of York, and briefly describe such objects as have the strongest claims to the attention of a stranger.

Those who expect much regularity in the private buildings of York, will be deceived: many of the houses are old-fashioned, and the streets narrow, and do not by any means answer expectation, in point of modern uniformity. However much the infatuated admirers of what they term the picturesque, may argue in favor of old houses, and irregular streets, and affect to condemn the regularity of modern buildings, yet the latter is both healthful and convenient; two most essential considerations with all good architects. Micklegate appeared to me to be by far the most pleasant and agreeable part of the city, the street being wide, and the houses more uniformly on a line, than in any other part. Fully aware of the inconvenience of narrow streets, the Corporation have removed many such evils, by pulling down a number of old houses whose upper stories almost met, and thereby excluded both sun and air. They have also attended to the paving; and by the additional drains, and the adoption of the present methods of conducting the rain from the

houses through leaden pipes, have rendered the city both dry and clean. The erection of the locks below the city, by keeping the river always full of water, has also prevented the inconvenience which frequently arose from the mud and filth becoming stagnant.

The *Walls* of York are about two miles and three quarters in circumference: they were formerly commodious for walking on, but are at present in a rapid state of decay. Within the city are twenty-three *Churches;** that of St. Margaret has a curious ancient portico: St. Helen's, at the bottom of Stonegate-Street, is a handsome specimen of the Gothic. The number of houses, as returned under the act of 1801, was 2479; that of inhabitants, 16,145.

The curious in architecture, and the antiquary, as also the admirer of such objects as are entertaining in a picturesque point of view, will find much to engage their attention in this city: to the former, THE CATHEDRAL will appear the most conspicuous. It would be tedious to wander through the pages of history, to show the various accidents that have befallen the several structures which have preceded the present noble pile;

* It appears from an ancient register, that, in the reign of Henry the Fifth, there were, in the city of York, no fewer than forty-one Parish Churches. *Hist. of York.*

pile; many of them have, indeed, been noticed in the sketch already given. Suffice it, that the first religious foundation raised by the Christians, took place somewhere about the year 625; when Edwin, the great King of Northumberland, being converted to Christianity, permitted Paulinus, consecrated Archbishop of York by Justus, Archbishop of Canterbury, to found a little Oratory of *Wood*, on the very spot where the present Cathedral now stands: in this the King, his two sons, and most of the nobility, were baptized. Immediately afterwards, the Archbishop persuaded the King to erect a building more suitable to the worship of the Divinity he now adored, and the Monarch then began a magnificent fabric of *stone*, in the midst of which was inclosed the little Oratory just mentioned; but so many impediments retarded the work, that the structure was not completed till about the year 669, when the walls were repaired, the roof fixed on, and the windows glazed. Hence it is plain, as well as from the testimony of Eddius, who wrote the Life of Bishop Wilfrid, and also from Bede, his cotemporary, both living shortly after the completion of this building, that both masonry and glazing were known in England before the time of Benedict the monk, who is reputed to be the first person that introduced those arts into this country.

After the calamitous fire in 1137, the Minster, as the Cathedral was then, and is yet frequently called, lay in ashes till the year 1171, when Bishop Roger, the honest opponent of the infamous Becket, built the choir with its vaults, which he lived to complete. This part was afterwards removed to improve the building.

Walter Grey, in the year 1227, erected the south transept. John le Romaine, Treasurer of the Church, built the north transept in the year 1260. He added also a steeple, which was afterwards removed for the present tower. John le Romaine, Archbishop, son of the above, laid the foundation of the nave about the year 1291. The nave, with its two towers, was finished, about the year 1330, by William de Melton, Archbishop. One of the greatest benefactors to this Church, was the Archbishop, John Thorsby, who took down the choir erected by Bishop Roger, and laid the first stone of the present choir in the year 1361: he contributed towards the work 1670l. and completed it about the year 1370. The present tower was added about the same time, by Walter Skirlaw, Bishop of Durham, who had formerly been a Prebendary of York.

Having thus given a general account of the erection of the Cathedral, I shall add the admeasurements of its several parts, for the satisfaction of

of the curious. The dimensions of the whole pile, as it at present stands, which is in the form of a cross, are as follow:

	Feet.
The whole length from east to west is - -	524½
Breadth from east to west - - - - -	105
Breadth of the west end - - - - - -	109
Length of the cross aisle, from north to south	222
Height of the lantern tower to the vaulting	188
Height of ditto to the top of the leads - -	213
Height of the body of the church - - -	99
Breadth of the side aisles, north and south	18
Height of the side arches of ditto - - -	42
From the west end to the choir door - -	261
Length of the choir from the steps ascending to the door to the present communion table - - - - - - - - - - -	157½
Breadth of the choir - - - - - - - -	46½
From the choir door to the east end - -	222
Height of the east window - - - - -	75
Breadth of ditto - - - - - - - - - -	32
Height of the chapter-house - - - - -	67
The diameter of ditto - - - - - - -	63
Length of the library - - - - - - - -	34
Breadth of ditto - - - - - - - - -	22½
Length of the treasury - - - - - - -	30
Breadth of ditto - - - - - - - - -	20¼
Length of the inner vestry - - - - -	30
Breadth of ditto - - - - - - - - -	23

Length

Length of the vestry - - - - - - - - - 44½
Breadth of ditto - - - - - - - - - - 22½
Height of the screen, which divides the choir from the nave - - - - - - - - - - 24

This Minster is a most superb building, being highly enriched both within and without. On viewing the west front, the immensity of the pile is what first strikes the imagination; and when the eye has leisure to settle on the ornamental parts, the mind becomes equally surprised at their profusion. This front is composed of two uniform towers, diminishing regularly upwards by ten several contractions, and crowned with pinnacles: the buttresses at the angles are highly decorated; and in some of the ornamental niches, still remain statues. These towers appear to support the centre part of the building; in which is a highly enriched doorway, and above it a magnificent window, full of tracery-work: the whole front presents an image of grandeur highly interesting. Over the west door is the figure of Archbishop Melton; and below, on each side, those of Robert le Vivasour, and Robert de Percy, both of whom were great benefactors to this building.

The South entrance presents an equally noble display of architectural beauty, it being highly enriched with niches and figures. The north and south sides of the nave are divided into eight equal

equal parts, each part containing a window between two buttresses, which support the lateral aisles: from these again spring flying buttresses, sustaining the more elevated walls of the nave; and between every two is a window, corresponding with the one below.

The east end is a fine piece of uniform workmanship, highly characteristic of the good taste of the builder, and presenting, among other excellencies, one of the most noble windows in the world. Before entering the Church, I cannot forbear observing, that the great tower is considerably too low for the vast magnitude of the whole building: as it is evidently unfinished in its present state, it is probable that a spire was originally projected; and if so, it is to be lamented that it was not executed, as it would add considerably to the majesty of the whole.

This Cathedral having, as we have seen, been erected at different periods, is somewhat irregular in its parts: this is particularly observable on entering the Church, the north and south transepts not corresponding with each other; yet still there is more attention to unity, than is often observed in those ancient buildings which have been produced by different hands: from the time that Walter Grey began the South Cross, nearly two hundred years had elapsed before this fabric was completed. After

After the mind has disengaged itself from the effect produced by the vastness of the structure, it naturally looks for particulars on which it may dwell with more repose. On advancing up the Nave, the first object that arrests the attention, is the beautiful Screen, which separates the choir from the body of the Church. This elegant piece of architecture is divided into a number of canopied niches, highly enriched, in which is placed a regular succession of our Kings, from William the Conqueror to Henry the Fifth: the last niche had formerly held the statue of Henry the Sixth; yet this was removed, probably, on the final success of his opponent, and the place left vacant for many years; but on James the First visiting this city, the Dean and Chapter filled up the vacancy with his figure. These statues are in a most wretched bad style of sculpture, the execution not evincing the smallest taste in the artist. On entering the door which is in the middle of this Screen, all the beauties of the choir are displayed to the delighted spectator. The most fastidious critic must be charmed with it; nothing can exceed the beauty and sharpness exhibited in the wood-work of the stalls; and their rich dark color coming in opposition with the stone, produces a most happy effect. The Screen at the back of the Communion Table forms another most elegant specimen of the Gothic, it abounding in beauty and fine taste. It is composed

posed of light tracery work, which is now filled up with glass, and when viewed from the opposite side, by receiving the reflection of the painted glass of the east window, produces a deception altogether magical, the spectator appearing to stand between two windows.

There is a great profusion of painted glass in this Church, which may please those who look for no higher excellence than such as merely results from the manufacture of that article; but should an higher degree of merit be sought for, the spectator will be disappointed. Many ignorantly suppose that the art of painting on glass is lost; but the fine window of New College Chapel, at Oxford, is in itself sufficient to convince the world, that it was never found till now.

Among the numberless curiosities in this Cathedral, some of the ancient Tombs are well worthy of attention. Those modern performances which profess to give the representations of humanity, are execrable; the best is that to the memory of the Honorable Thomas Watson Wentworth, and bad is the best: they rather disgrace than ornament the building.

The *Chapter House* is another building to which the attention of strangers is directed, and they are always reminded of the silly motto,

Ut Rosa flos florum, dic est Domus ista Domorum.

When in its splendor, " with its shining walls" all glittering with gold and silver, it must have made a most brilliant appearance, such as would captivate the eye; but the proportions of this room by no means correspond with my notions of symmetry; it is all windows; and I imagined myself in a huge bird-cage. It is, however, most profusely enriched with ornaments. Round the bottom of the building are the seats for the canons, highly decorated with carving; the canopies over the seats are supported by clusters of small columns. The plan of this structure is an octagon; the windows are filled with painted glass, representing Saints, Kings, and other personages.

Having thus sketched the general character of this noble building, I must refer those who wish for more ample particulars, to the elaborate description of this Cathedral by Drake. Quitting the Minster, I shall mention such other objects in York City as attracted my attention, either as antiquities, or from possessing something of the picturesque character.

Ouse Bridge, York.

The Ouse Bridge

Is an object highly deserving of notice from the lover of drawing; with the surrounding objects, it composes a scene that would have delighted Cannaletti, and rivals many of his finest Venetian views. The bridge is composed of five arches; the centre arch is a noble portion of a circle* twenty-seven yards wide, and from the spring of the arch seventeen yards high. On the Bridge is the Great Council Chamber, and the Prison for Debtors and Felons; these, with the various irregular buildings that decorate the

 banks

* In this assertion, though corroborated by a subsequent remark, Mr. Dayes appears to stand alone. Among the artists who have made drawings of the Bridge, are the Royal Academician, Faringdon, whose view of it was engraved by Birch; Varley, the Elder; and Girtin, two of whose sketches are now before me; all of whom have delineated the great arch as *pointed*. That it should assume a different appearance in the eyes of my deceased friend, who made a sketch of each side of the Bridge, from one of which the annexed view was engraved, is extremely singular; but that it really did so, is evident, not only from the sketches themselves, but also from a note twice repeated in his sketch-book in these words, *the Great Arch is circular*. This contrariety of opinion was unknown to me when I visited York in December, 1803, or I should have endeavoured to have discovered the cause in which it originated: since the present work was at press, however, the subject has been mentioned to a friend, who, in a letter lately received from York, observes, that he went beneath the arch in a boat, and that it is certainly pointed. *E.*

banks of the river Ouse, the craft, and a multitude of busy figures employed in loading and unloading the vessels, present a fine set of objects for the attention of the draughtsman. It is in contemplation to remove the buildings on the Bridge; but whenever that takes place, much of the picturesque character of this fine scene will be destroyed. It is a singular circumstance, that most of the persons who have drawn this Bridge, have described the centre arch as a pointed one; perhaps this error may have arisen from the immensity of the arch, as the intersection of the opposite side, to the spectator, presents an angle so exceedingly sharp, as to deceive a superficial observer into a belief of its being really pointed.

Four principal gates, or bars, and five posterns, compose the various entrances into this City; but the only one deserving of particular notice is that called MICKLEGATE BAR. This is situated in the south-west quarter of the City, on the London road. The whole is in form a triplet, supporting a massy pile of Gothic turrets, &c. Antiquaries consider the interior gate as a Roman work; it forms a true segment of a circle, of well-finished masonry, in millstone grit. The outer gate had formerly a massy iron chain across it, and also a portcullis; it has still strong double wooden gates, which are closed every night at ten o'clock. This Bar presents a picturesque feature

ture from the London road, which is much improved by including the remains of the Hospital of St. Thomas.

The *Castle*, as it is called, is a modern building, serving for the County Jail, and other purposes: near it is a high Mount, on which is CLIFFORD'S TOWER. The ground-plan of this building is singular; it is formed by the segment of four circles joined together, and meeting within one larger circle. There is no doubt that the mount on which this building stands is artificial: the Tower is said to have been the work of William the Conqueror, who appointed one of the Clifford Family to be the governor, from which circumstance it has derived its name. On the festival of St. George, in the year 1684, the magazine took fire, and blew up, leaving the Tower a mere shell, which it remains to this day. Over the entrance are the Royal arms, and those of the Cliffords, *Chequèe* and a *Fess*, ensigned with an Earl's coronet. From the summit of this building is a comprehensive view of the City, and surrounding country. It is now, with its accompanying works, in private hands: the ditch having been converted into a garden, is full of trees.

On the manor-shore, close by the river Ouse, are the small remains of the once magnificent ABBEY OF ST. MARY. The ruins occupy a consi-

derable tract of ground, but present little to entertain the eye, excepting some fragments of the Church. This building does not appear to have been in the form of a cross, as is usual in Gothic churches; for though the west entrance, with the side aisles, may be easily traced, and the north side, and part of the east end, are yet standing, there is no appearance of any transept. The Church seems to have been small; but its remains exhibit specimens of great richness in ornament.

There is a striking similitude in the character of the Architecture of all the religious foundations in Yorkshire; they form quite a school of the Gothic, whoever was the person it originated with. This is easily observed, by comparing St. Mary's Abbey with Rippon Minster, parts of Fountains, Rievale, Byland, and others. Indeed, there is not only a resemblance in the style, but also a classical elegance in the buildings, not to be exceeded by any in Great Britain. The deeply recessed doorway does not occur so frequently in Yorkshire as in other parts of the kingdom, which, in my opinion, is a proof of a superior taste in the builders, who thereby avoided that tiresome repetition of similar mouldings, which fatigue the eye to look on, particularly where the recess is great.

This was a Benedictine Abbey, and one of the richest in England. Browne Willis mentions it in

in his list of Mitred Abbeys. "In the time of William the Conqueror, Alan, Earl of Richmond, gave the Church of St. Olave, near this City, with four acres to build offices on, to Abbot Stephen, and his Convent of Benedictine Monks, who had been driven away from Whitby and Listingay. But that Church being too small, King William Rufus, about A. D. 1088, gave ground for building a larger; and laid the foundation with his own hand, to the honor of the Blessed Virgin Mary, and endowed the Monastery with ample possessions. Its revenues were increased by other benefactions; and at the time of the Dissolution (when here were fifty monks) to the value of 2085l. 1s. 5d. per annum, according to Speed; and 1550l. 7s. 0d. Dugdale. But in the original roll of the valor, 26th of Henry VIII. their total yearly income was rated at 2091l. 4s. 7¼d. and clearly at 1650l. 0s. 7¼d."* At the period of the Dissolution, it appears that there were no fewer than 129 different religious foundations in this county; and in York alone were eighty-nine of the number, not including the places of worship of the regular Clergy.†

This

* Tanner.

† Speed has given the following list of the religious foundations suppressed by Henry the Eighth. Monasteries 645. Colleges 90; those of Oxford and Cambridge not included. Hospitals 110; with Chauntries and Free Chapels 2374. Their total valuation, as rated at the taxation in the time of Henry the Eighth, being 320,180l. 10s. which, according to the above author, were favorably and far under-rated.

This city is supposed to have been first incorporated by Henry the First; but the oldest charter existing, is one of King John, dated in 1199: the privileges have been enlarged or changed by many of the succeeding Monarchs; the present charter was granted by James the Second. York is governed by a Lord Mayor, a Recorder, two City Counsel, twelve Aldermen, two Sheriffs, twenty-four Assistants, seventy-two Common Councilmen, and six Chamberlains. Here is a Mansion-House for the residence of the Lord Mayor; an elegant Assembly-Room, built by the celebrated Richard, Earl of Burlington; and several other public buildings.

Two very singular anecdotes are mentioned as being connected with this city, which I cannot forbear relating. Fuller has recorded, that one John Lepton, Esq. of York, servant to James the First, made himself remarkable, by performing a piece of exercise, so violent in its kind, as not to have been paralleled either before or since. For a considerable wager, he undertook to ride, on six days together, the distance between York and London, being not less than 197 miles; and he performed it accordingly. He set out from Aldersgate, May 28th, 1606, and accomplished his journey every day before it was dark.* The other anecdote relates to one William Nevison,

* See farther, Sanderson's Life of James the First.

Nevison, who, having committed a robbery near London, about sun-rise, (tradition says at Gads-Hill, in Kent,) crossed the Thames at Tilbury Fort, and finding he was known, fled to York, which place he reached the same day, having performed the whole journey on one mare. This person (whom Charles the Second used to call *Swift Nick)* saved his life for that time, by his wonderful expedition; for though he was apprehended, and the witnesses swore positively to him, yet, proving himself to have been on the Bowling-Green at York, before sun-set on the same day the robbery had been committed, neither the Judge nor the Jury would believe them. He was afterwards hanged at York, on other charges, May 4th, 1684.* About one mile to the south of this City, is a capital Horse-course, said to be one of the best in England, on which is built a noble stand for the accommodation of the company. At York I terminated my Pedestrian Excursion, and proceeded immediately by the coach to London.

As a corollary to the above particulars, I shall add a few words concerning YORKSHIRE in general. It is a maritime county, situated on the eastern side of the Island, and by far the largest in the kingdom. Grose observes, that it is equal in

* History of York.

extent to several of the Sovereignties in Germany, and superior to the whole of the Seven United Provinces. Under the Britons, it formed the greatest part of the Principality of the Brigantes; as it did that of the province Maxima Cæsariensis of the Romans, which extended from the river Humber to the river Tyne. During the domination of the Saxons, it composed the greatest part of the kingdom of the Northumbrians, which began in the year 547, and ended in 827; including a race of thirty-one Kings. In Alfred's division of his Kingdom into Counties, it included Durham and Lancashire. Its present boundaries are, Durham on the north; the river Humber, Lincolnshire, Nottinghamshire, and Derbyshire, on the south; the German Ocean on the east; and on the west, Lancashire, Westmoreland, and a small part of Cheshire. This extensive tract of country is watered by many considerable rivers, the principal of which are the Derwent, the Ouse, the Hull, the Swale, the Ure, the Nidd, the Wherfe, the Aire, the Calder, the Don, the Tees, and the Ribble: to these may be added the Humber; though this is more properly an estuary, or gulph, as it receives most of the above rivers. Among the less considerable streams, are the Rother, the Rie, the Skell, the Greta, the Mersey, the Foulness, and the Levan: all the rivers abound with excellent fish. Grose reckons this county to contain seventy-two extensive Parks,

and sixty-two Bridges. It produces cattle, deer, sheep, excellent horses, goats, sea and river fish, fowls of various kinds, game, liquorice, and rape-seed. Here are manufactured woollen cloths, calico, pins, and fine lace. It affords lime-stone, lead, copper, calamine, iron, coal, free-stone, alum, jet, marble, copperas, kelp, wood, and numerous other substances. By the extensive inland navigations, its produce is circulated over almost every part of England and Wales.

The inhabitants of this most delightful county appear, in general, to be in a high state of cultivation; they are polite, hospitable, and attentive, to strangers; being totally destitute of that narrowness of soul, that too frequently gives the most exquisite pain of mind to the observer. The manners of the females are extremely amiable; they are mild as the zephyrs of their own native vales, and fascinate, by their beauty, like the spring.

The extent and population of Yorkshire are given as below: length, 130 miles; breadth, 90; circumference, 460. It contains 5490 square miles; or 3,513,600 acres. It is usually divided into three Ridings, respectively denominated East, West, and North, containing 68 market-towns, and between 16 and 1700 parishes and townships. The City of York may be regarded as a Capital

to the north of England. The returns made under the late act, are these: East Riding, 26,462 houses, 31,544 families, 67,457 males, 71,967 females; total 139,424. North Riding, houses 32,526, families 34,542, males 74,904, females 80,602; total 155,506. West Riding, houses 115,871, familes 117,379, males 276,005, females 287,948; total 563,953. This county sends thirty Members to Parliament.

Before I take a last farewell, my readers will permit me to express a hope, that I have not been found altogether an unentertaining companion. To further merit I can hardly venture to lay a claim, except it be to that of having recommended a visit to some of the finest scenery in Great Britain. Should my aim be disappointed, I must comfort myself with the recollection, that human events are uncertain, and that there is nothing in Nature stedfast; the world itself being an eternal circulation of vicissitudes and changes. GOD only, remains immutable in his own essence, and is the centre of all things! I will therefore conclude with a wish, that we all may meet hereafter in that happy place, where trouble ceases, change is unknown, and time shall be no more.

END OF THE EXCURSION.

ESSAYS

ON

PAINTING.

O! attend,
Whoe'er thou art whom these delights can touch,
Whose candid bosom the refining love
Of Nature warms,
And I will guide thee to her fav'rite walks,
And teach thy solitude her voice to hear,
And point her loveliest features to thy view.

AKENSIDE.

ESSAY I.

ON THE PRINCIPLES OF COMPOSITION AS CONNECTED WITH LANDSCAPE PAINTING.

General Observations.

THE principles that govern this branch of composition, extend to every other connected with the art of painting, whether the subject be history, or otherwise: thus much it may be necessary to premise, as it indicates the dependence of one part on another as to the forming a whole. By inquiring into the obstructions to the obtaining a knowledge of this elegant and pleasing art, we shall find them to arise (as in most other cases) from a want of knowing what plan to pursue, and often from improper instructions; much of our success depending on being once in a right road.

Many are taught to believe, that, by copying parts, they will be able to form a whole; and this error is, in some measure, encouraged by various publications. Few things are likely to prove so injurious as pursuing petty plans; to dare much is the character of genius; and, if we must fall, let us, at any rate, fall like Phaëton.

Best means of obtaining a knowledge of the art.

The means most likely to enable us to acquire a knowledge in this art, are, first to study pictures, and then to resort to nature; remembering to add to the stock we may collect from the wisdom of others, such original matter as may result from our own diligence: but though copying pictures may be necessary, very little other knowledge will be obtained by it than what depends on the mechanical parts of the art. He will at all times copy best, who paints best; nor can we ever hope to become great, by merely imitating another: by such a practice we may learn how to mix colors, but that is very different from a knowledge of coloring. It is true, we must reason from cause to effect; but that is a mode of inquiry seldom pursued by the mere copyist.

One

Attention and temperance necessary to the acquirement of excellence.

One thing necessary to the acquirement of excellence in this (or, indeed, in any other branch of study) is, to think it an object of sufficient consequence to deserve all our attention: this will prevent our falling into a careless habit, and, of course, going from bad to worse. Lord Chesterfield's observation should never be lost sight of—"What is worth doing, is worth doing well:"—to think meanly of the arts, is to want the means to become excellent. Let us also guard against the common error, that genius cannot exist unconnected with dissipation: the fact is, the most renowned artists have been the most temperate. Intemperance and study cannot exist in the same mind, or, at least, in such a degree as to produce any sensible advantage. He who begins his career of life in the gratification of his corporeal sensations, will, in time, find the memory of all other delights deadened, and ultimately must sink into a torpor, from which it will be impossible to rouse himself.

> When this the watchful wicked wizard saw,
> With sudden spring he leaped on them straight;
> And soon as touch'd by his unhallow'd paw,
> They found themselves within the cursed gate,
> Full hard to be repass'd, like that of Fate.
>
> THOMSON.

MATERIALS.

In treating of composition as it relates to works of fancy, it will be found to involve an inquiry after proper objects, and to the putting them together so as to form a picture.

Inquiry after proper objects.

By proper objects is meant the most perfect of their kind, accompanied with an application the most judicious. And here begins one of our greatest difficulties, the discovering what is proper, as it embraces an extensive field of action: whoever has acquired a knowledge of what is right, is in a fair way to do what is right.

Superior forms should be the objects of selection.

The foundation of taste is general inquiry, or an inquiry after the species; for, though all trees are green, and those of the same genus resemble each other, and though rocks and mountains bear a particular form, yet some are confessedly superior, and should be carefully selected; for *painting is not the art of imitating Nature merely*, but requires the aid of reason in choosing the most perfect of her works, and rejecting her deformities. He

He that brings fulsome objects to my view,
(As many old have done, and many new,)
With nauseous images my fancy fills,
And all go down like oxymel of squills.
ROSCOMMON.

The knowledge of what is right in art, must be obtained from nature through the medium of art.

This principle extends equally to color and to every other part of the art, a knowledge of which can only be obtained from nature through the medium of art; that is, by carefully attending to the different excellencies found in the works of the most esteemed masters, and diligently comparing them with nature. By such a practice, we shall in time be enabled to feel their beauties, and then we may consider ourselves in a fair way to produce the like. It is not a slight or superficial view of an esteemed picture that can benefit us; we must fix our mind steadily on it, till we have, as it were, analysed it, or discovered the cause of each particular effect, as the only means to enable us, in our future operations, to work on similar principles. The best method to improve and elevate our thoughts will be, by frequently contemplating the most noble objects in nature, and taking every opportunity of viewing pictures the most likely to inspire fine ideas. But we shall view fine works of art to very little purpose, if we feel no higher wish than mere imitation: if the noble enthusiasm of rivalship does not possess our breasts, it is much to be feared, that our remarks will be cold, and our exertions languid: let us, then, like Jacob, dare to wrestle even with an angel.

PRINCIPLES OF COMPOSITION.

Composition embraces two considerations: first, as it respects alterations which may take place in a view, and which is, by the artist, termed composing it; and, secondly, as it applies to works of fancy purely. But as the principles of one regulate the other, all that will be necessary is briefly to state, that no license should be taken with the view, so as to affect the general features: diversifying masses of earth, agreeably breaking the fore-ground, or the occasional introduction or omission of any inferior object, is allowable. The forms of mountains, should they appear disagreeable, may be thrown into shade, or involved in clouds, in part, to conceal them; and the shadows may be artfully introduced, so

No alterations admissible in a view that affects the general features.

as to produce an agreeably-shaped mass of light, though the objects themselves are unpleasant.

Though we may be thus confined in treating a view, there will be ample latitude for the display of taste in the formation of the clouds, trees, light, and shade, and in the disposition of the animated objects. One thing highly necessary in the introduction of figures is, that they enter into and make part of the scene; and are not brought in as mere accompaniments, or as having no connection with the rest of the picture. This error is daily practised, and argues a most futile imagination. A man and woman talking, a solitary sailor, with a bundle at his back, or miserable fisherman, with now and then a cow or two to keep each other in countenance, form the utmost stretch of some peoples' fancy. By a little reflection, we shall avoid such absurdities, and be enabled to introduce our little group with fitness. As all ranks of persons inhabit the country, it admits of the utmost diversity in the figures; any degree of elevation or delicacy may be given, if accompanied by an appropriate employ. If the subject is pastoral, though the figures need not be Arcadian, the low and vulgar should be carefully avoided: it is our duty to raise, not depress, the human species: though our pursuits are humble, they need not be mean. The figures in the bustling scenes of Vernet are highly appropriate, and will be well worth consulting; and those in the landscapes of N. Poussin are excellent examples of the higher style. Gainsborough appears to be the only instance of the true pastoral that this country has produced, and is well worthy our attention for the figures.

The judicious introduction of figures essential to eminence.

With a view to assist our inquiry, it may not be amiss to point out the peculiar excellencies displayed in the works of some of the most celebrated landscape painters. N. Poussin, for dignity, will be found highly deserving attention; his buildings and figures are unequalled. Titian's coloring is rich, accompanied with great freedom of hand, and fine forms of trees. G. Poussin's mountains are grand, and generally form a fine line of horizon, with a peculiarity in the deep parts of the picture, and depth of water truly great. The eccentricities of Salvator Rosa will furnish an exam-

Examples of excellence.

ple of great union of parts as to *chiaro-oscuro*, color, composition, and figures, while his rocks are sublime, and grandly formed; the whole accompanied with great freedom of pencilling. The coloring of Claude is fine, accompanied with a lovely tone of air; but his compositions often appear studied; or, in other words, over-labored, from the introduction of too many beautiful parts. Wilson's compositions are grand, with a tone of color truly *Titianesque*, and a light and shade unequalled. Examples of excellence.

The pastoral excellencies must be sought among the works of the Dutch and Flemish masters, particularly in those of Rubens, whose color and chiaro-oscuro are fine; Teniers, Jun. who, for firmness of touch, and the true silvery tone, stands unrivalled; Cuyp, for a light elegant touch, fine color, and cattle; P. Potter for cattle, and, in his best pictures, a deep tone of color; both the latter for a light elegant pencil, exquisite warm amber color, and elegantly formed trees; Berghem and Wouverman for animals, with a long string of et ceteras: Canaletti's buildings are boldly handled, with a fine tone of color. To enumerate all the excellencies to be found in the different masters were endless. It would be, however, unpardonable to pass over the merits of our countrymen Gainsborough and Barret; not to mention many justly celebrated living artists, whose works will ever rank among those of the first masters. The former, for lightness of handling, elegant rusticity of figures, breadth of *chiaro-oscuro*, and sweet silvery tone of color, is highly worthy of attention; while the latter, for the character of a tree, and the true tone of grey distance, is highly estimable. The three great names of Wilson, Gainsborough, and Barret, form a school for the student, while their labors reflect the highest honor on our nation.

Some author calls painting a *sixth sense*; it certainly adds a delight to the existence of the artist, by enabling him to enjoy many beauties unnoticed by the common eye. Advantage arising from the study of the art.

> For him the Spring
> Distills her dews, and from the silken gem
> Its lucid leaves unfolds: for him the hand
> Of Autumn tinges every fertile branch
> With blooming gold. AKENSIDE.

Nature the grand source.

These beauties, as they escape common observation, render it more our bounden duty not to suffer them to pass without making such memorandums as may secure them for future use: unless we do this, and resort frequently to nature for our materials, we shall fall into a habit of repeating ourselves, and our pictures will appear as if made up from the same small stock of ideas. It becomes an indispensible duty with us to view every thing with an eye to the art; from the palace to the cottage, from the craggy rock to the humble bank of earth; and the various kinds of trees, with each species of shrub, must not pass unnoticed. To the artist every thing is of use; beautiful or terrific, awfully vast, or elegantly little; all, all must be treasured up for future use: but still in our research, not the individual, but the species, must form the object of inquiry.

Objects of the heroic, or higher style of landscape.

The higher style of landscape is by some termed the *heroic*, to distinguish it from the pastoral.* Among the objects of which the former is composed may be considered temples, pyramids, ruins of ancient palaces and castles, altars, mountains covered with snow, or involved in clouds, hanging rocks, and huge blocks, bursting, as it were, out of the earth, &c. &c. Of objects for the latter, cottages, close woods, with open views of champaign countries, &c. may be noticed. These can only be considered as making the general features; a further information will depend on industry.

Of the pastoral style.

Exertion and reflection equally necessary.

To act is as necessary as to think: he who spends a life in comparing the styles of different masters, their peculiarities of color, and effect, or the propriety of their compositions, may, in the end, find himself a mere critic, but will never raise himself to the rank of an artist. Great advantage will be derived by frequently comparing our own works with the labors of others: this will give us cause to rejoice at our improvement; or, what is a great step towards it, will enable us to discover our defects.

The arts would be unworthy our pursuit, were they of easy attainment; we should, therefore, if we wish to acquire excellence, be careful

* There is a third, a sort of mixed style, which does not deserve particular description, as it is composed of the other two.

careful not to suffer ourselves to be robbed of our time through an indolence of spirit; something should be done every day, if we expect success. He who feels a desire to act, should be prompt to embrace the golden offer: if we neglect the opportunity to-day, we shall feel less inclined to-morrow; nor are we sure, at any other time, we shall be able to rekindle the same ardor. To act is far easier than to suffer; let us, therefore, husband that time, the continuance of which is so uncertain, and its loss so irrecoverable.

Indolence the grand enemy to the attainment of eminence.

Be wise to-day; 'tis madness to defer;
Next day the fatal precedent will plead:
Thus on, till wisdom is push'd out of life.
YOUNG.

COMBINATION

In forming compositions it will not be sufficient to bring together materials only; this can, at best, serve only to indicate a fertility of invention; they must be combined in such a way, as to preserve a unity in the whole. Imagination is shown in the production of materials, but to arrange them requires the soundest judgment. To make all the parts of the picture tend to excite but one emotion, will require the utmost care. If the scene to be described is solemn, no lively nor fantastic image can be admitted: on the contrary, if the agreeable is intended, every thing gloomy or sad should be rejected. The necessity of this union of parts is equally understood by the poet, as the following quotations from Milton will evince: there is the utmost unity of parts in each, though tending to produce different sensations.

The proper arrangement of objects depends on sound judgment.

Incongruous objects are not admissible in the same piece.

Right against the eastern gate,
Where the great Sun begins his state,
Rob'd in flames and amber light,
The clouds in thousand liveries dight,
While the ploughman, near at hand,
Whistles o'er the furrow'd land,
And the milkmaid singeth blythe,
And the mower whets his scythe,
And every shepherd tells his tale
Under the hawthorn in the dale.
L'ALLEGRO.

How

Incongruous objects are not admissible in the same piece.

How animated, how lively is the whole effect, particularly when contrasted with the following:

Till civil-suited Morn appear,
Nor trick'd and frounc'd as she was wont
With the Attic boy to hunt,
But kerchief'd in a comely cloud,
While rocking winds are piping loud,
Or usher'd with a shower still,
When the gust has blown his fill,
Ending on the rustling leaves,
With minute drops from off the eaves.

IL PENSEROSO.

It is evident, from the above examples, that figures, color, and *chiaro-oscuro*, must all have one tendency, or the picture can never form a complete whole.

Imperfect information, a consequence of the deficiency of knowledge in teachers.

We need not wonder at that want of information in the higher walks of art which at present pervades society, if we consider the want of knowledge in those who make a trade of teaching, and the effect of the number of drawing-books poured on the public. Some consider neatness an object; others, touch, the form of a tree; or usher forth, as examples of art, incorrect sketches to copy; all being content with offering a part, none teaching the combination of a whole; or that to embody a grand idea is the highest point of human intellect. We are in duty bound to exert ourselves to improve the national taste by every fair and honest means; and, should we be so unfortunate as not to succeed, we may be comforted by the recollection, that to labor to obtain excellence is excellent, as well as to endure whatever may be the result.

Utility of the arts.

Many deny the utility of the arts, while others acknowledge them as remotely useful only; but this is to question whether sight be preferable to blindness, sense to folly, or life to death. As we exist in the senses, to give them a keener relish through the medium of the sciences, is truly Epicurean.

Methods of assisting the imagination.

Various schemes have been recommended to assist the powers of imagination. One advises contemplating the breaks in the plastering of old walls; another, the veins in marble; and a third, as the

the *ne plus ultra*, has produced a system of blotting: but those methods, however ingenious, are fallacious. Gainsborough is said to have formed landscapes on the table with broken stones, dried herbs, and pieces of looking-glass; and Chattelain, whose drawing he was fond of, used to design his rocks from lumps of coal. This is a bad practice. If we do not resort to nature for our materials, and connect our inquiry with the best works of art, our compositions must not be expected to rise above the pastoral character of those of the former; and our rocks, like those of the latter, may smell of the coal-hole.

Methods of assisting the imagination.

To resort to nature is the best practice.

The Dutch painters, in their local representations, have copied each object as it occurred, without attempting to improve them; which many imagine gives them a certain natural air, which, by the bye, is absurd, and argues a great want of taste: this error equally attaches to the Flemish school, and may be seen even in the landscapes of Rubens. The universal affection for landscape painting does not arise from the love of imitation merely; the pastoral scenes of the Dutch delight from other motives, and principally because familiar to every imagination; they exhibit a life of peace, leisure, and innocence, with joy, plenty, and contentment; blessings not to be found in the bustling scenes of active life. One rule we are obliged to observe in the pastoral; that is, not to represent scenes of wretchedness, or such objects as may disgust. In composing scenes of rural life, though they do not require any great elevation of thought, or extraordinary capacity in the arrangement of the parts, yet they demand the greatest care in the finishing, cleanness and delicacy in the coloring, and the utmost unity and simplicity throughout the whole. To give interest, we should add all that stock of lesser graces dependent on ourselves; such as a light elegant touch, beauty and clearness of color, and a graceful simplicity of form. Scenes that do not interest from themselves, must be made to do so by the labors of the artist; but where the subject is grand, we should clothe it with all the dignity of art, accompanied with a broad, firm, and spirited handling.

Pastoral landscape delights from its domestic character.

Rural scenes require cleanness and delicacy in the finishing, and simplicity in the design.

The

The choice and forms of objects to be represented, should depend on the emotions to be excited.

The beautiful, in painting, as in poetry and music, is calculated to move the softer passions; therefore every thing abrupt and hard should be rejected in the forms of the objects, *chiaro-oscuro*, or color; as is instanced in Claude's best pictures. But where a stronger emotion is to be raised, the images, forms, color, and light and shade, by possessing contrary properties, will conspire to excite opposite sensations, as in the works of Salvator Rosa, and some of Wilson's grand compositions. Abrupt, angular, and dark objects, associate best with the sublime, accompanied with a certain degree of obscurity and depth of color. Violent passions of the mind are ever accompanied with actions more or less angular; on the contrary, beauty loves the easy sweeping line of grace, with perspicuity, light, and a richness of color: in fact, one effect should, as much as possible, be calculated to excite painful, the other agreeable, sensations. Mountains involved in clouds, and objects seen through a mist, will always appear with more dignity than if distinctly viewed. Massy and dark skies will best associate with the grand, while the more light and fleecy will ever attend the beautiful.

All agreeable sensations are founded in temperance.

All agreeable sensations are founded in temperance: too great a quantity of light, color, or sound, excites pain. It is the temperance of eating, drinking, sleeping, nay, of every thing, that makes them delightful. The intemperance of Alexander caused him to weep for more worlds to conquer—Horrid!

The use of lines in painting, as indicative of motion and passion.

As lines are strongly expressive of motion and passion, perhaps, in a boisterous sky, the forms ought to intersect each other more angularly than in a tranquil scene; for, as a straight line is indicative of rest, every departure from it must imply motion; therefore the nearer the forms, in crossing each other, approach to a right angle, the more expressive of violence. But we must use caution in the practice. The slowly gliding river excites the idea of rest in its straight lines, in opposition to the contorted ones in the rushing current: the violent motion of lightning is always in acute angles. It is nearly the same whether the eye or the object moves: if the sight is employed in tracing lines running abruptly in contrary directions, it will convey the idea of violent motion, though it is not the

the lines but the eye that moves. The easy serpentine sweeping lines, expressive of the meandering of rivers or roads, serve wonderfully to carry off the distance. Of this there is a fine example in the picture of "Going to Market," by Rubens, at Buckingham-House. The same thing, if used with caution, in the formation of clouds, will carry the eye into the distance, and help the deception.

The use of lines in painting, as indicative of motion and passion.

Those who have not the opportunity of frequently applying to pictures, will find their advantage in a good collection of prints; but they must not be used to steal from, which is beneath the dignity of a great and independent spirit, but to study from, to acquire a knowledge of composition and *chiaro-oscuro*. An indifferent original composition will always be superior to one patched together with stolen materials.

The judicious selection and rangement of materials necessary to the formation of a good picture.

In arranging the materials of our picture, all that can be recommended is, to avoid regular forms in the mass of objects; as angular, circular, or any geometrical figure. That regularity which constitutes a beauty in buildings, would become a deformity in landscape. Should a long line of horizon, or any other objects, occur in a view, to diversify it, some part should be left obscure, if it does not admit of breaking; and in composing the clouds, and light and shade, we have an opportunity of helping the effect, by giving them a slight tendency to a contrary direction: few things appear so unpleasant or tiresome, as long horizontal lines following each other. But, however desirable variety may be, we should be careful to guard against running into an affected contrast; the worst evil of the two. We must be cautious that our composition does not crowd too much into one part of the picture; but, by way of supporting a sort of balance, some one mass, as a counterpoise, should appear in another part: this is not confined to the objects merely, but equally extends to *chiaro-oscuro* and color, to prevent a spottiness. It is a fault not uncommon, to have too many parts in the composition: this should be avoided in elevated scenes, whose parts should be simple, and little decorated: much finishing would destroy the simple dignity such subjects require. The back-grounds to some of Sir Joshua's pictures are in the first style of landscape painting.

To judge properly of works of art, we must be divested of prejudice.

It will be our duty to divest ourselves of prejudice as much as possible in viewing works of art; if we become partial to one master, we lose the benefit we ought to derive from them all: and let us by no means adopt the conduct of those who view old pictures to find out their excellencies, and modern ones to discover their defects. Painting, as before observed, is not, what many ignorantly suppose, the art of copying nature merely: no, it requires the aid of reason, and strong reason, to judge of what is fit for the art, and that it is which makes it an art indeed: a trifling skill will enable a man to become a mere imitator. It must be observed, however, that if our composition does not rise above common nature, it will be less interesting than a more indifferent local scene, fitted to increase our topographical knowledge.

The noble and dignified are alone the proper objects of inquiry.

From the whole of our inquiry it results, that the mind should never cease from its pursuit after whatever is beautiful or grand; let us, then, by an abstract inquiry, endeavor to create a nature of our own, if possible, more dignified and noble than the one that strikes our senses: we should feel an enthusiasm in our pursuits not to be satisfied with any perfection short of divine.

ESSAY II.

ON TASTE.

'Tis taste, 'tis genius, 'tis heav'nly ray,
Prometheus ravish'd from the car of day,
MASON'S FRESNOY.

Taste in the arts, springs from those faculties of the mind, by which we form our judgment on works of the imagination.

TASTE in the arts must be considered as originating in that faculty or those faculties of the mind, by which we are affected with, and form a right judgment in, works of the imagination. It is that which determines the painter in his choice, and from that choice we judge whether his taste be good or the contrary. Whether this faculty of the mind is to be acquired is doubtful; that it may be improved is unquestionable; hence it becomes our duty to avoid, particularly in our first outset, if possible, the seeing,

much less the copying, things deformed and chimerical, as there is an acquired as well as a natural dulness. He whose taste is delicately just, may be said to have received the highest polish from nature, and one of her choicest gifts; on the contrary, to want it, is to be dead to all the finer feelings. The man who possesses a justly cultivated taste, enjoys a thousand pleasures unknown to the vulgar:

He that possesses a true taste, enjoys a thousand pleasures unknown to others.

> His the city's pomp,
> The rural honours his. Whate'er adorns
> The princely dome, the column and the arch,
> The breathing marbles and the sculptur'd gold,
> Beyond the proud possessor's narrow claim,
> His tuneful breast enjoys.
>
> AKENSIDE.

On the contrary, there are some men born with feelings so blunt and cold, that they can hardly be said to be awake during life. From a degree of exquisite sensibility arises our notions of beauty and deformity in the natural as well as in the moral world; and as our different minds happen to be more or less exquisite, the more or less sensibly do we perceive the various degrees of good and bad, and of course, are more or less capable of being charmed with the right and beautiful, and disgusted with the wrong and deformed. Hence it is that this sensibility constitutes what is termed genius, which is only the power or capacity of clearly conceiving and properly combining images, and of adding to mere theory, practice: to which a sound head, and a good heart, is as necessary as a delicate imagination; for we cannot possess true genius, without as exquisite a feeling for moral beauty, as for what is great and beautiful in nature, or masterly in poetry, painting, sculpture, and music.

Exquisite sensibility is the source of more accurate perception;

and of genius.

The reverse of true taste is shown in magnificence, parade, and luxury; and in whatever is horribly glaring, extravagant, and unnatural in the least degree. Gold, showy colors, gaudy tapestry, the heavy, clumsy, and whatever is superfluous, will ever pass with the vulgar for elegance and greatness. So persons of a bad taste will prefer the forced, unnatural, and exaggerated, in ex-

False taste is shown by a fondness for the gaudy, the exaggerated, and the unnatural.

pression, attitude, or color, to the truly simple, noble, or beautiful. We should be guilty of an error, were we to attempt to establish one principle of taste only, for were we to establish one as right, all the others must be wrong; hence the mistake of Sir Joshua Reynolds, in speaking of the Hercules, Gladiator, and Apollo; for, though each of those figures are perfect in their kind, yet Sir Joshua affirms, that the highest perfection of the human figure is not to be found in any one of them, "but in that form which is taken from them all, and which partakes equally of the activity of the Gladiator, of the delicacy of the Apollo, and of the muscular strength of the Hercules." Such an opinion is contrary to nature, as it goes to destroy that variety arising from the active, the delicate, and the strong: as well might we suppose a fine tree from consolidating the various forms found in nature.

The error of Sir J. Reynolds in assigning only one principle of taste, corrected, as being contrary to nature.

We must carefully distinguish between truth and taste; for a thing may be true, and not possess one atom of taste. The Dutch and Flemish pictures are true, as far as mere imitation goes; but will any one say, that the wretches we see in some of Rembrandt's works are tasty, or can the women of Rubens be considered as such; yet those artists possessed great taste in color, *chiaro-oscuro*, &c. We should be careful in mistaking tinsel for gold; many who represent Kings, do it by a great display of ornaments, else make them strut and stare, or have recourse to a crown: even where the greatest profusion of ornaments is admissible, we should be sparing in their use, for fear of making that fine we cannot make good. Taste and genius have been called inspiration, the gift of heaven, and our feelings have been irritated by mere words, that have alarmed and benumbed our faculties; but let us attend to the progress of our own minds, and we shall find that our taste has improved in proportion to our industry in acquiring knowledge. The old masters have, in their turn, been held up as bugbears to frighten young artists; and the Italian writers on the arts have, on all occasions, used the words *heavenly* and *divine*, till they have operated as scare-crows, to create a terror in modern painters, many of whom have ceased to labour as competitors. We should never suppose the most sublime degree of perfection has been attained; the

Truth and taste not the same.

Taste improves by increase of knowledge.

the fact is, the most perfect works are not without their imperfections, and, while that is the case, there is room to improve it. M. Angelo is charged with heaviness; Raphael as being dry, and possessing a poor *chiaro-oscuro;* Titian, as defective in drawing; and Parmegiano, as making his figures too tall: but, while those considerations act as a spur to our industry, we are bound to venerate them for the great catalogue of perfections they have made us heirs to. It is from these they have obtained their renown, the imperfections being only foils. We should never forget the obligations we are under to those who have, by directing our studies, introduced us to the arts; to our parents we owe our being, but to our teachers we owe the power of making a right use of it, a matter of no small consequence.

The deficiencies of the old masters should operate as a spur to industry. To their perfections the moderns are greatlyindebted.

Taste is not an imaginary something, depending on the accident of birth, but arises from, and is immediately connected with, a sound judgment. Were there not in art, as in every thing else, a standard of right and wrong, all opinion must be capricious; but to acquire just notions, we must habituate ourselves to compare and digest our thoughts, be well read in human nature, as connected with the characters, manners, passions, and affections of man; this, with some knowledge of the human mind, will, in time, enable us to distinguish right from wrong, which constitutes the true principles of taste. We must distinguish real from apparent truth in our pursuit. Real truth does not depend on opinion; it is immutable, fixed, and permanent, and in it must be sought whatever is grand and beautiful. Apparent truth depends on fashion, and, like that, is fluctuating and uncertain; it may be considered as a sort of impostor, for, though it carries the appearance of science, it is far from having any true connection with it. Such is the constrained air, and erect attitude, taught in dancing, the violent actions used in theatres, and many others not countenanced by nature, but depending wholly on custom for support. The artist must tread in the simple path of nature, and leave those adventitious and forced airs to the persons to whom they belong, as the dancing-master and others. Unfortunately, there is a fashion in art, and which the vulgar would attempt to force upon us.

Taste is immediately dependent on sound and comprehensive judgment.

Real and apparent truth are to be carefully distinguished from each other; the one is fixed and permanent, the other fluctuating and mutable.

Indistinctness of form to be avoided.

us. Whatever is slight, crude, or undetermined, is all the rage, and the artists appear to be falling into a habit of painting without form: that decision observable in the old masters, and which is inseparable from the grand style, is almost neglected. To paint for what is termed effect, may answer the purpose of the idle, the ignorant, and those who make a trade of the art, but such a practice will not satisfy the discerning. The only apology the artist can offer is, that he must fish with such baits as will take: unfortunately, he does not live to paint, but paints to live. The Greeks had a great advantage over the moderns in having philosophers to judge of their works, and states to reward them.

Works of secondary merit not to be despised; perhaps, none are unexceptionable, but some benefit may be derived from all.

We must not reject works of art because they do not possess the first degree of taste; for they may be tasty, though not ranking in the first class; just as we say a thing is sweet, though it is only in a certain degree so. It is the condition of man to labor much to obtain little; this should make us cautious of pronouncing hastily on works of art: none are unexceptionable, and perhaps there are but few from which we may not derive some benefit.

The most perfect taste is formed by the union which results from the choice of the grand and beautiful. Mean and debased taste delights in the trivial and deformed.

Of the various degrees of taste, the grand consists in the choice of objects superior to the common, not only in man, but in nature, and in the omission of the subordinate and trivial parts. Beautiful taste selects the beautiful for imitation. The union of the grand and beautiful will form the best and most perfect taste. Meanness of taste expresses distinctly all the trivial and little parts of objects, hence the whole becomes little. The debased or corrupt, delights in things monstrous, deformed, and ugly: it may be called the *grotesque,* and the praise bestowed on it should be as limited as the views of the artist. Those who have succeeded most in this way, have been praised by the ignorant in proportion to the *ugliness* of the objects introduced into their works. Great and noble spirits will ever admire the sublime parts of creation, while the rural, and all the more humble beauties, will best associate with the domestic virtues. Little minds will ever be employed in the pursuit of trifles, while the elevated soul will seize mountains in its grasp:

Who

Who that from Alpine heights his lab'ring eye
Shoots round the wide horizon to survey,
Nilus or Ganges rolling his bright wave
Through mountains, plains, through empires black with shade,
And continents of sand, will turn his gaze
To mark the windings of a scanty rill
That murmurs at his feet?

AKENSIDE.

Taste and virtue are the offspring of wisdom; and their fruits are pleasure and happiness.

Wisdom is the parent of taste and virtue: the offspring of taste is pleasure; of virtue, happiness. A man without taste, may be said to be without piety, as by not feeling, he is incapable of offering that praise which results from an admiration of the beauties of creation; he has a natural disrelish for what is good; he becomes the enemy of all the world; he feels not for a relative, a friend, or society: the law of the land is his gospel, and his attorney regulates his conscience; he lives without love, and dies without pity.

Miserable condition of a man without taste.

Way to acquire a good taste.

We have two ways open to us to acquire a good taste; the first and most difficult is by a reference to nature, the second is through the medium of art. But, as the former would prove too difficult a task without assistance, we must first diligently apply ourselves to discover it in the works of the most celebrated artists, and thereby fit ourselves to pursue the same inquiry in nature.

Taste may be improved by studying the various excellencies of different masters;

Besides a perfection of judgment, we have also a truth of hand to attain. To this end, having selected an object worthy our attention, we are bound to imitate it with all the fidelity we are masters of; and, as each master has in him excellencies not to be found in any other, we must avoid a partiality, or we shall lose the benefit to be derived from them all. Thus we shall obtain a mass of information not to be derived from the works of any particular artist. Hence the benefit resulting from viewing galleries of pictures, as the various masters become correctives to each other, and truth results from their general testimony. The company and conversation of men *well informed in the arts* will contribute to improve our taste, because artists form opinions on the works of different masters according to their peculiar manner of thinking,

and by attentively viewing galleries of pictures.

Taste may be improved by the conversation of men well informed in the arts.

thinking, which will naturally furnish us with hints that we did not attend to, and enable us to enjoy other mens' parts and reflections as well as our own. Information from this source must not, however, be generally expected; the artists are not all *wise* or *liberal;* many produce an effect without knowing the cause; some are morose and reserved, others unwilling to teach another what they have themselves with difficulty learned; *some few* will be found easy and communicative.

Artists must work from the impression of nature, not from the productions of others. A servile imitation constitutes a mannerist.

When we have made ourselves acquainted with the beauties of art, we may consider ourselves at liberty to act on our own foundation; but we are bound to show in our works, that we act from an impression made on our minds by nature, or we shall never excite similar sensations in the spectator, but ultimately sink into mere mannerists or imitators. A general likeness prevailing through the whole of his works, must stamp the artist a *mannerist;* we mean not, however, such a similitude as may happen by chance. The adoption of a grace or an ornament, by no means implies plagiarism. If they are introduced with fitness, there can be no charge of want of judgment. This is very different to using a visible or striking part of a composition, which no independent spirit would stoop to. Representations of ancient urns, armour, costumes, buildings, &c. will be of more value to the genuine artist, than even the finest historical or other composition. A knowledge of the latter he ought to possess before he attempts to compose; and the utility of urns, armour, &c. will be obvious. Falling into imitation has produced what has been termed the *schools,* and ultimately proved their ruin; Nature sufficiently revenges herself on those who neglect her.

The term *schools* has arisen from imitation, and the neglect of nature.

The knowledge of what has been done in the arts, a necessary step to the attainment of eminence.

In the arts, as in every branch of study, the first thing we have to learn, is what others have done, or, in other words, the present state of human knowledge. Without this necessary information, we shall stand as children only, and of course our improvement will be but slow; besides, we shall have the mortification of finding our imaginary discoveries anticipated, and our labor fruitless. Another advantage will result from such an inquiry, the learning how much experience is within the reach of diligence.

Imitation

Imitation is the first part of painting, the second is a judicious selection; but even in the imitative part, we must cautiously shun objects deformed and base, if we hope to possess the first taste, and only copy such as will teach us greatness, beauty, or accuracy. Such a conduct will enable us to reflect with wisdom, and also to discover the cause, or from whence arise those perfections by which we are moved. If, in the course of our inquiry, we find a perfection prevail through the whole of an artist's works, so as to become a character, we may depend on it, that was the kind of perfection sought by the master; as in M. Angelo, greatness of style, knowledge of the figure, and foreshortening; in Raphael, expression, composition, and fine drapery; in Titian, coloring; in Parmegiano, grace; in Rubens, fine *chiaro-oscuro*. Among the British artists, we may consult Reynolds for grace, color, and a fine *chiaro-oscuro;* and in landscape, the great Wilson, Gainsborough, and Barret, and the works of many justly celebrated living artists. Much will depend on industry; if we see a grace or beauty in a master, we must endeavour to make it our own, not merely by copying it, but by investigating its cause, in which we shall be helped by imitation. If a composition strikes, a sketch of the whole may be made; so also of the general disposition of the coloring: but, after a certain facility of hand is obtained, we must depend on our own exertions; therefore, laboriously copying great compositions, would be only loss of time. Studies from particular parts may be made, such as are remarkable for some peculiar excellence; for, unfortunately, the best works have much of common-place matter in them.

To attain a correct taste, deformed and base objects must be avoided.

The prevailing character in the works of any artist, prove the species of perfection sought by that artist.

Grace, or beauty, not to be obtained by mere imitation, but from the knowledge acquired by investigating its cause.

'Tis Painting's first chief business to explore
What lovelier forms in Nature's boundless store
Are best to Art, and ancient Taste, allied,
For ancient Taste those forms has best applied.

Yet some there are, who indiscreetly stray
Where purblind Practice only points the way,
Who ev'ry theoretic truth disdain,
And blunder on mechanically vain.

MASON'S FRESNOY.

Retrospective view.

From a retrospective view of what has been observed, it will be evident that we must, in the first instance, either go to, or suffer ourselves to be guided to, those works of art time has stamped a value on, as it is easier to learn from that in which the choice is already made. Till we can go alone, we must depend on the opinions of others; but the ultimate end of our inquiry must be, *that independence resulting from acting on an original principle,* or seeking those perfections in nature with which art abounds, or, in other words, giving those energies to the soul that leave it to act free of all restraint.

ESSAY III.

ON THE ELEMENTS OF BEAUTY.

What art thou, Beauty? whence thy pow'r,
That thus persuasive charms the heart,
When thy fair hand adorns the roseate bow'r,
Or blooming virgin, pride of all thy art!

LANGHORNE.

Inquiry as to the cause of beauty.

On mature consideration, it will appear as if our inquiry should be after the beautiful itself; or, in other words, that which makes every thing beautiful by its presence; for, should any one assert that beauty is purely external, he must never have considered the subject. Were it asked from whence a man is wise, should we not answer, From possessing wisdom? And should we not say the same of good things, that they were so from having good in them, and that an object is beautiful from possessing beauty? or shall we pronounce those things mere non-entities, and the words of no import?

Perhaps any two persons in opposite hemispheres, who should begin or invent a science, (geometry for instance,) would proceed in their discoveries nearly in the same way. Now, to invent is to find; and to find something pre-supposes its existence somewhere, internally or externally, scattered or in a mass. Or shall we say there

there is not any such thing as science? that it is only a knowledge of externals? But how could they assert the power of that Being who operated prior to all externals? If our knowledge is of externals, we must certainly labor under a deception; for it is not externals, but their images only, that we are acquainted with, the objects themselves not becoming the subject of speculation. So we shall not possess truth itself, but only certain images of truth, and of course possess what is false; while truth will abide in the externals. Hence should we not rather conclude that science cannot be taught by man, nor be obtained through the means of externals only, but lies, as it were, latent in every mind, till excited and brought to light by diligent and deep inquiry? For, were the inquiries of art after visible objects, the point would soon be settled by diligently copying the images painted to sense: on the contrary, the artist, recurring to the reasoning energy, aims at a perfection beyond matter. But some, having no knowledge of internal beauty, are constrained to seek it in the objects of sense, and of course present us with all the imperfections of an individual model. Hence, was beauty to remain external to the soul, it could never affect; but, being well and perfectly conceived, we are moved by it with the most exquisite delight.

Beauty does not consist in a knowledge of externals,

but must be sought for by the operations of intellect.

As the Great First, or that which is in the most exalted degree, contains all things in the immensity of his being, so all things being referred to and subsisting by him, he is considered as the good of the universe. Hence, all desire the possession of good; as thinking thereby they shall become sufficient to themselves.* But all do not think the possession of beauty will be the completion of their wishes; not that the good can be destitute of beauty, as in the First must necessarily abide all things; so it will be superior to beauty, as not requiring the assistance of the senses.

All things contained in the immensity of the Great First.

The beauty of intellect is superior to that of matter, and appears to have had a previous existence; just as the conclusion will

Intellectual beauty had a prior existence to natural objects.

* The Supreme Author of our being has so formed the soul of man, that nothing but himself can be its last, adequate, and proper happiness. ADDISON.

remain indubitably certain, whether the syllogistic energy be exerted or not, or as true science existed before theory, and that before practice.* It is from this cause the artist can never fashion beautiful forms equal to the perfection of reason, from which he acts; for reason is a superior beauty, since in it is contained the beauty of art. Again, as beauty argues perfection, it were in vain to seek it in sensibles, the objects of sense being imperfect: for, though we should grant it is rendered, in a certain degree, visible in matter, yet the higher degree of perfection is implied in the Venus Urania.

The beauty of works of art is derived from the reasoning energy.

To carry on our inquiry, works of art cannot derive their beauty from the materials of which they are composed, but from the *reasoning energy;* not because the artist possesses hands and eyes, but that he is endowed with art. For it is the duty of the artist to fashion beautiful forms; as of a man, not any particular one is to be taken as a model, but he is bound to enter into the reasons of art, and produce a perfect assemblage of beauty.

The perfection of painting depends as much on reflection, as on facility of execution.

Painting depends on two powers, the mind and the hand; or, in other words, reflection and practice. We should, therefore, by an early application to drawing, particularly of regular forms, qualify ourselves to embody our ideas with facility and ease when the mind has attained to maturity. Something further than manual labor is necessary, otherwise we may mistake seeing and hearing for understanding.

That mere magnitude is not greatness,

Some ignorantly mistake magnitude for greatness; but if bulk is beautiful as bulk, it must follow that active reason, which is not bulk, is not beautiful. But the contrary is the fact; and fine works of art derive their excellence from reason, infused and existing in matter. It is from mistaking the true end of art, that many

* True science belongs only to the great Artificer of the universe: all our exertions only place us in a middle station, between ignorance and perfect wisdom. It is scarcely necessary to observe, that creation could not have been produced through the means of externals, as sensible objects had not then a being. It may be further necessary to remark, that the wise of all nations have thought, that the sciences have vanished and appeared again under the various revolutions of the universe.

many fall into painting large pictures, supposing, what is big must also be great in art; whilst others, from an excess of vanity, give their figures a gigantic proportion, which is highly improper in what may be termed *chamber pictures*. Wrong or bad tastes delight in things monstrous. The excess of Nero was shown, in his ordering a picture of himself to be painted on cloth, 120 feet high, which was set up in the gardens of Marius; in his golden palaces; and in his gilding some fine statues.*

demonstrated from the excess of Nero.

The love and admiration of beauty is implanted in our natures by the great First Cause, and we are carried to it by an impulse irresistible; its influence is powerful; it transports the senses beyond what is usual, and, if its continuance be long, is accompanied with melancholy, and a silent sadness.

Origin and effects of beauty.

——— She never told her love,
But let concealment, like a worm i' the bud,
Feed on her damask cheek: she pin'd in thought,
And, with a green and yellow melancholy,
She sat, like Patience on a monument,
Smiling at Grief. SHAKESPEARE.

Though the above is one of the effects caused by beauty, yet we wish to be understood, as distinguishing between the satisfaction we feel upon contemplating any thing beautiful, of whatever kind it may be, and that passion of the mind arising from desire or lust.

Many definitions of beauty have been attempted. Johnson calls it "that assemblage of graces, or proportion of parts, which pleases the eye." Locke, "a certain composition of color and figure, causing delight to the beholder." A third, "perfection." The two former appear to come much nearer truth than the latter; for, if beauty was perfection, the toad must be beautiful, it being equally perfect with the rest of creation.

Definitions of beauty.

Fancy,

* I think it was Caligula that detested the works of Virgil, and lamented he did not live in his time, that he might have had the *pleasure* of putting him to death.

Qualities of beauty.

Fancy, or opinion, will go but a little way towards illustrating a subject that seems to influence on some universal principle, and to affect all persons, and at all times. It appears pretty generally admitted, that beauty (or the beautiful) is that which moves us with pleasure through the sight or hearing; as, by the eye, we are delighted with pictures, statues, or buildings; and, in music, with the harmony of well-measured sounds; also, in poetry, with sentiment and measure: but, as whatever is produced by Nature, or art, is the effect of a certain wisdom, hence it follows, that wisdom becomes one of its qualities; and the fascinating power of beauty will appear to arise from an union the most delightful—wisdom and pleasure;* which will affect all persons, and at all times, and will equally apply to painting, statuary, poetry, ethics, and laws. We must not consider apparent beauty as a simple idea, or as existing in proportion, shape, softness, &c. only; one constituent is color, and, in a more abstract way, light and shade; for, on the latter being well disposed, depends much of the general good effect of the picture, as, from a bad disposition of the light and dark, a fine form may be defaced and broken.

Many imagine that the arts operate by imitating nature merely: the fact is, they do not simply copy such objects as are seen by the eyes, but, recurring to those reasons from which the energy of nature subsists, add something, where any thing is wanting, to the perfection of the whole. Those beautiful forms of the Greeks, which happily exist among us, are not imitations of any spectacle proper to the senses, but are the result of profound contemplation. Phidias, when he fashioned his Jupiter, conceived the idea of the god such as he would appear if exhibited to our eyes, and, by a divine enthusiasm, produced a work said to be more than mortal.

The beautiful forms of the Greeks were the result of profound contemplation.

It is this lovely ideal that stamps such a value on the best works of art; it is this ideal perfection which may be truly called the goddess

* Hence the statue of Hercules, as well as the Venus de Medicis, will be beautiful in art from the above union; but, was the former animated, the pleasure would vanish from a dread of his power.

goddess of painting; the light of science; the fire from Heaven with which Prometheus animated his statues; it is the loves, the graces, of genuine and legitimate art.

ON THE SENSIBLE QUALITIES OF BEAUTY.

Many reasons have been assigned why beauty charms and captivates the senses. The Platonists believed our delight arose from its producing a recollection of those beautiful visions we had enjoyed in a previous and more perfect state of existence. Burke calls it "some quality in bodies acting mechanically upon the human mind by the intervention of the senses." That there is a beauty superior to form and color is unquestionable, as light, which, though in itself formless, is a source of form, and is, perhaps, the only thing visible: light is life; its opposite is darkness and death.

Ignorance of beauty and taste argues a defective animation, whilst a wrong or bad one proceeds from a weakness of judgment: hence some mistake deformity for beauty, and continue in that error through life. The young artist should, therefore, learn as early as possible, to avoid gross and vulgar habits, if he proposes to elevate the character of his works: should his apostles appear as if strayed from Rag-fair, and his heroes and Princes possess the vulgar air of prize-fighters, they can never be expected to interest beyond people of similar habits, and will never attract the attention of those whose sentiments are delicately just: coarse intelligence may surprise the unthinking, but it will not satisfy the discerning.

Gross and vulgar habits to be avoided.

Mild, affable, and gentle, are qualities of beauty, and these we admire when we see them united (in temperance) with the three principal signs of life—heat, motion, and voice; but excess of either destroys. There are three distinct characters of beauty, two of which may be considered as earthly; as the common, which depends on fashion, and satisfies common sense; the uncommon, as selected by judgment; and the perfect, which, as before observed, subsists in imagination.

Constituents of beauty.

If we diligently attend to the progress of the arts in Greece, or after their revival in Italy, we shall observe three distinct periods:

first, when artists went no further than merely copying an object; secondly, when they selected their object; and lastly, which marks the highest point of excellence, when they produced works of pure imagination.

Proportions of beautiful forms as existing in works of art.

The beauty of the naked requires several qualities to its perfection; as, that the form be in proportion, and well shaped; that it possess a free and easy motion, and be of a sound and fresh color. The two latter will be treated of in their proper places, while here we shall content ourselves with offering the proportions found in De Piles, as some guide in the search of truth: besides, as the painter deals in fore-shortening, they are not altogether of that importance as to the statuary.

"The ancients have commonly allowed eight heads to their figures, though some of them have but seven; but we ordinarily divide the figure into ten faces,* that is to say, from the crown of the head, to the sole of the foot, in the following manner:

"From the crown of the head to the forehead is the third part of a face.

"The face begins at the root of the lowest hairs which are upon the forehead, and ends at the bottom of the chin.

"The face is divided into three proportionable parts; the first contains the forehead, the second the nose, and the third the mouth and chin; from the chin to the pit, betwixt the collar bones, are two lengths of a nose.

"From the pit, betwixt the collar bones, to the bottom of the breasts, one face.

"From the bottom of the breasts to the navel, one face.†

"From the navel to the genitories, one face.‡

"From

* This must depend on the age and quality of the persons. The Apollo and Venus de Medicis have more than ten faces: the Hercules has seven heads, as suiting great bodily strength.

† The Apollo has a nose more.

‡ The Apollo has half a nose more; and the upper half of the Venus de Medicis is only to the lower part of the belly.—See Audran's Ancient Statues.

Proportions of beautiful forms as existing in works of art.

" From the *genitories* to the upper part of the knee, two faces.

" The knee contains half a face.

" From the lower part of the knee to the ancle, two faces.

" From the ancle to the sole of the foot, half a face.

" A man, when his arms are stretched out, is, from the longest finger of his right hand to the longest finger of his left, as broad as he is long.

" From one side of the breasts to the other, two faces.

" The bone of the arm called *humerus* is the length of two faces, from the shoulder to the elbow.

" From the end of the elbow to the root of the little finger, the bone called *cubitus,* with part of the hand, contains two faces.

" From the box of the shoulder-blade to the pit betwixt the collar-bones, one face.

" If you would be satisfied in the measures of breadth from the extremity of one finger to the other, so that this breadth should be equal to the length of the body, you must observe that the boxes of the elbows with the humerus, and of the humerus with the shoulder-blade, bear the proportion of half a face, when the arms are stretched out.

" The sole of the foot is the sixth part of the figure.

" The hand is the length of the face.

" The thumb contains a nose.

" The inside of the arm, from the place where the muscle disappears which makes the breast, (called the pectoral muscle,) to the middle of the arm, four noses.

" From the middle of the arm to the beginning of the head, five noses.

" The longest toe is a nose long.

" The two outmost parts of the teats, and the pit, betwixt the collar-bones of a woman, make an equilateral triangle.

" For the breadth of the limbs no precise measures can be given, because the measures themselves are changeable according to the quality of the persons, and according to the movement of the muscles."

The measures of the ancient statues by Audran will be found highly useful, as they are accompanied with outlines of those the most distinguished for correctness.

Proportions of Children.

The proportions of children differ from the adult as follow: the child of two years old has about five heads in its whole length, three of which go to the upper part, and two to the lower: one of four or five years old, has nearly six heads; at fifteen or sixteen, seven heads are the proportion.

In infants, the centre or middle part between the two extremities of the head and feet, is the navel; in the adult it is the *os pubis*.

It is the character of the man to be broadest on the shoulders; the woman on the hips. This will be found to hold good in the male and female in most of the animal race.

The proportions of form should vary according to the character intended to be represented.

It has been premised that the proportion of the figure must vary according to the character, as what would suit an Hercules would by no means agree with Apollo. By proportion we wish to be understood a correspondence and agreement of the measures of the parts between themselves and with the whole.

Burke mistook in supposing that proportion was not a cause of beauty.

Much ingenious argument has been used by the author of "The Sublime and Beautiful" to prove that proportion is not the cause, or rather one of the causes, of beauty. In his inquiry that author appears to have expected, the proportion of one animal being laid down, admitting it beautiful, that it ought to serve as a general standard for the whole of the creation. "Examine the head of a beautiful horse; find what proportion it bears to his body and to his limbs, and what relation they have to each other; and when you have settled these proportions as a standard of beauty, then take a dog or cat, or any other animal, and examine how far the same proportions, between its head and its neck, between those and the body, and so on, are found to hold." That they differ in every animal is beyond all question, but that there is a general standard of proportion for each, is equally unquestionable; for, were there not some such standard, nature would in time produce such a jumble of shapes, that it would be impossible to distinguish an ox from a greyhound; to the confusion of all order and symmetry.

metry. Besides, from the proportions laid down as rules of art, though an indifferent artist cannot insure beauty, yet he will be almost certain of general character.

Burke mistook in supposing that proportion was not a cause of beauty.

The author before mentioned further observes, with a view to establish his point, "it seems amazing to me that artists, if they are as well convinced, as they pretend to be, that proportion is a principal cause of beauty, have not by them at all times accurate measurements of all the beautiful animals, to help them to proper proportions when they would contrive any thing elegant, especially as they frequently assert that it is from an observation of the beautiful in nature that they direct their practice." Those measures the artist has by him as far as he can obtain them, the value of which is known to him from their great utility. Even the vulgar appear sensible of proportion; hence the nick-name of *long-shanks,* from those parts wanting the customary proportion. The "smoothness" of the skin of a dropsical person will never be pleasing, any more than that of a person over fat, from the want of proportion, the parts appearing too thick for the height.

Smoothness alone, not a cause of beauty.

That smoothness in painting is not one of the causes of beauty, is apparent from the pictures of Vanderwerf, the excess of which gives the flesh the appearance of ivory: besides, the smoothness must depend on the size of the picture, in a great degree. It is true, we sometimes see a large picture highly finished, and a small one crude and slight; but such a practice is contrary to common sense: large ones require a boldness of handling, *not a slightness, or indication of form only;* and small ones, greater delicacy. It must also be evident, that the style of execution must be governed by the nature of the subject: if it be dignified, the handling should be bold; as what would add a grace to a low subject, would detract from a great one, as much as a common and vulgar idea would debase what is lofty.

It is not a single sensible quality that can constitute an object beautiful, but a combination of them, as we shall find by a recapitulation of the foregoing remarks.

The beauty of the human figure;

We wish to be understood, as confining ourselves to the beauty of the human figure, the qualities essential to which, will be found

in what it consists.

to consist in a just proportion; that the parts be well shaped; a free, affable, mild, and easy motion; a sound and fresh color, with the tints melting and tender; that the direction of its lines be gently varied, and by no means approaching to angular; and, lastly, that it is accompanied in a picture with a certain degree of softness and finishing.

The Greeks appear to have sacrificed expression to beauty.

The Greeks seem to have considered the existence of beauty and passion as incompatible: hence so little expression is found in the Niobes; they appear always to have sacrificed the latter to the former.

ESSAY IV.

ON GRACE.

From vulgar bounds with brave disorder part,
And snatch a grace beyond the reach of art.

POPE.

Gracefulness consists in ease, devoid of restraint, or angular inflection.

GRACEFULNESS, which may be termed the beauty of motion, is an idea not very different from beauty, and almost inseparable from it. It is an idea belonging to posture and motion, and will be found to consist in an ease, unaccompanied with restraint or difficulty; as, at all times, the most easy will be the most graceful: it is generally attended with a slight inflection of the body, unbroken, that is, not interrupted with sudden angles; and, in sitting figures, with an ease approaching to languor.

Propriety of action is a thing of the highest importance to the figure painter, whether he works in large or small.

Expression applies to the whole form, or entire character.

Expression does not merely apply to the face, as many suppose, but to the general action and character of each figure, that it be appropriate to the person described; as the clownish and simple attitudes of peasants, the state and carriage of public officers, heroes, &c. and on this being well performed, depends the very soul of a good picture.

Much of the merit of Raphael, arises from the superior degree of dignity observable in his apostles, and other great characters: on

on the contrary, the excellence of Parmegiano results from the elegant turns he gave his female figures. As the arts are no longer exotic, we also find these graces rendered familiar in the works of Reynolds, Mortimer, and other modern artists.*

The motions of the human frame may be divided into the simple, the active, the violent, and the passive.

The whole power of man depends on two motions, flection and extension: those may be again sub-divided into four; the simple, as in walking, eating, and drinking; the active, as in carrying, pulling, thrusting or pushing, and climbing; the violent, arising from fright, rage, despair, or any other sudden emotion; the fourth kind, which may be considered as a sort of passive action, results from disquiet of mind, as love, hatred, sorrow, joy, &c. the effect of which is chiefly shown in the extremities, as the face, hands, and feet.

The more violent motions are the least graceful, and *vice versa*.

It will be generally found, that the violent passions of the mind are accompanied with actions more or less angular than the beautiful or passive; as, in a man in the act of striking with a club, or stick, the upper and fore-arm will form a right angle; again, in a figure frightened, the arms, from being thrown up, will form an angle with the body; in figures, pushing or pulling, the effect will be the same: on the contrary, elegant, or graceful figures, shake off those violences, and fall into attitudes that show a gentle inflection of line.

EXAMPLE.

We shall find, that a standing figure, to be graceful, must rest on one leg, and the face incline to the hip it rests on, as in the Venus de Medicis, and other statues, remarkable for taste and beauty. As

* If I have cautiously forborne to speak of the works of living artists, it is not from thinking light of them, but from a nobler motive. In the limits I have prescribed to myself, I could not do justice to the merits of so many, and able professors, as at present adorn the nation. The prints from the works of British artists, are circulated over the civilized part of the world, and copied as soon as they appear on the Continent. Such being the fact, whatever the ignorant may assert to the contrary, those who wish to encourage historical painting in this country, should aim at cherishing such a spirit as would eventually operate to induce buyers not to give more for works of foreign artists, than they would for works of equal merit, of the British school.

As beauty loves variety, we shall generally observe, that if the figure is presented in front, the head will appear rather inclined to the side. (See Plate I.)

Grace is dependant on the line of beauty; or, in other words, on forms that are serpentine and wavy.

Notwithstanding what may have been said about "smoothness, delicacy," &c. we shall find, on inquiry, that much of the grace and beauty of the painter and sculptor arises from what Hogarth has termed, the "line of beauty," and which was not only practised, but recommended, by M. Angelo, as may be seen in the Treatise on Painting by Jo. Paul Lomatius, translated by Richard Haydocke, in 1598: "so that his (M. Angelo) meaning is, that it should resemble the form of the letter S, placed right, or else turned the wrong way, as ꝺ; because then it hath his beauty."

The graceful parts of the antique statues possess that sweeping line of grace: it may be seen, too, in the figures of Raphael, Parmegiano, &c. and among the more modern artists, as Reynolds, Mortimer, and Cipriani. This beautiful, undulating line of grace, will also be found in the most agreeable sitting figures.

Venus de Medicis, why beautiful.

Three things contribute to the beauty of the Venus de Medicis; its line of grace running unbroken through the whole figure, its form, and the variety and contrast of the parts; as, the head with the chest, and the arms and legs with each other.

The line of grace affects the several parts equally as the whole form.

Those who suppose this character of line affects the general attitude only, are wrong; it will be found to constitute the general form of the muscle, if taken detached, and viewed from its fleshy belly to the tendinous part: this, with its intersecting angle, gives much of that variety of character observable in human nature. We sometimes see, in overcharged figures, the convex lines raised so much beyond the limits of nature, that the power of re-entering them again is lost; and the whole form appears heavy and incumbered. This fault sometimes attaches to M. Angelo, but by no means in the extreme asserted by Mengz, who, speaking of that artist, says "who seeking to be always great, was always vulgar." Such language argues great want of either sense or sincerity: by the way, his favorite, Raphael, is not entirely free from the charge of heaviness, in his women in particular.

The

Examples of grace.

Examples; in the Hercules Farnese, in the Apollo Belvidere, and in the Fighting Gladiator.

The Hercules Farnese of Glicon, is a fine example of the well-ordered raising and intersecting of the muscles, in a figure possessing the appearance of great passive strength: but few similar examples will occur to the artist in the course of his practice. That figure forms the extreme point one way, and the Apollo Belvidere, (or Pytheus,) the other, for beauty; beyond which it is impossible to travel without being absurd: the mean between these two, is the Fighting Gladiator, (as it is called,) and which may be considered as the most natural; the others are more pure. These observations must be considered as applying to the general character of the figures, and not to the parts; the Gladiator being in strong action, the appearance of the muscles is altered; those in action being short, and, of course, rounded more than those in repose.

Grace shuns the excessive, but dwells in the beneficent and delicate.

Grace is of so delicate a nature, that it cannot exist in the presence of what is rude, vulgar, or excessive; it charms, captivates, and overcomes, by its beneficence; its motions are easy, moderate, and lovely; and it partakes more of the humble than arrogant: it is seen in the Apollo, accompanied with dignity; in the Venus de Medicis, with modesty; and in the Antinoüs, in a more human, and less elevated, degree.

Artists most celebrated for grace.

Parmegiano possessed, in a high degree, the fascinating power of grace; Corregio felt it in a certain degree; and the females of Albano are distinguished by it. Reynolds's portraits abound with it; and it may be sought for, with success, in many of the noble monuments of British art. Raphael understood the grace of motion; but his dry, Gothic manner of execution, did not associate with it: he wanted that sweet mellow pencil necessary to beauty.

Art, though mostly inferior to Nature, superior to it in the just power of combination.

If painting were an imitation of nature merely, as many suppose, it would follow, of course, that it should ever be inferior to it, as the efficient must always be superior to the effect: but this subsists conditionally; as, in the power of light, and its opposite, darkness, nature has the advantage: but even light is subjugated to the powers of art; as, in our paintings on glass, of which the the east window of New College, Oxford, stands a most glorious example, and may be justly ranked as the first work of the kind in the

the world; but in the article of beauty, and the just power of combination, art has greatly the advantage.

Perfection in art results from greatness of choice.

Matter is imperfect, and all that is left us, is the will to chuse; and happy, thrice happy, is that artist who knows the value of what is good, and in the early pursuit of his studies, learns to distinguish what is more or less great and amiable, thereby fixing his desires on things worthy. By attentively considering the works of the great, from the Greeks to the present time, we shall find, they fixed their attention on the most noble part of the art, and pursued the study of it with unremitting ardor; on the contrary, inferior beings became attached to mediocrity, and believed that in it centered all art, while the little grovelling spirit became enchanted with whatever was minute and trifling, mistaking them for principals.

Inferior productions are of use, not as patterns to be followed, but as beacons to be avoided.

If the works of renowned artists are to be used to stimulate, we shall also derive advantage from those who have sunk from the great to the trifling and useless, nay, even to the ugly, and from that to the false and chimerical, by considering them as so many rocks and quicksands to steer clear of. A well-ordered picture becomes a lesson of polite education, by which our manners are amended; on the contrary, dirty ragged ruffians, accompanied with trash and common-place objects, are not only beneath the dignity of painting, but may corrupt young minds; nay, may not rudeness be justified by a reference to pictures exhibiting clownish and hoggish examples, or people the most base and corrupt of humanity?

Pictures which outrage sense, and violate decency, should not be considered as ornaments.

It is a poor apology, that because a picture is well painted, it should be hung up in our apartment, when in the arrangement, it may violate sense, and in the choice, decency; or the people represented, be such as we should by no means suffer to approach our persons: and yet nothing is more common. Such efforts may please the ignorant, but will not command the attention of learned men and philosophers, with whom the producers can only rank as mechanics, and beings without discrimination.

What man of taste ever saw a fine picture by Teniers without feeling the heart-ache, that so much fine color, *chiaro-oscuro*, and

execution, should be bestowed on worthless objects? Most of the Dutch pictures operate as a libel on their country, by the monsters of humanity introduced in them. In a note to the Life of Hogarth, by Lord Orford,* is the following just remark on the Dutch artists:—"When they attempt humour, it is by making a drunkard vomit; they take evacuations for jokes; and, when they make us sick, think they make us laugh. A boor hugging a frightful frow, is a frequent incident in the works of Teniers." We might justly conclude that artist to be mad, or silly, who, *leaving in his pursuit the grand or beautiful of nature*, should collect for his pictures objects *disgusting* and *unsightly*: and yet this is frequently the case; which arises from want of early good instruction, and from being led astray by people writing on the arts, who are perfectly unqualified for so arduous a task.

The abilities of Teniers were degraded by the attention he bestowed on the representation of worthless objects. Character of Dutch painters by Lord Orford.

Some have even attempted to separate the picturesque from the beautiful, as if that which did not possess beauty could be worthy of painting. By the word picturesque, the artist understands the irregular, but ever accompanied with a beautiful choice, and it stands in opposition to the simple, or grand; it does not apply to objects "rough and irregular," or such as are deformed, aged, and ugly.

The truly picturesque is ever accompanied with a beautiful choice.

We must give up our understanding, if we call that landscape *fine* which represents dirty rugged grounds, scrubby bushes, poor scraggy and ill-formed trees, shapeless lumps of antiquity, and muddy pools; peopled with gipsies and vagabonds, dirty beggars, clothed with rags, their heads decorated with filthy drapery, skins like tanned leather, and their employ disgusting; and these accompanied with poor and old cattle, or nasty swine on filthy dunghills. And shall those be the objects with which we are to decorate, or rather deform, our apartments? Such a choice argues a taste as depraved, as if a man were to prefer the horrid squeaking of a cart-wheel, to the finest solo on an organ; and such objects, if at all introduced into pictures, should only be sparingly used, to set off and give value to beauty, as a foil, but should never appear as principals.

Description of the picturesque, as it exists in the works of some of the moderns.

* See Anecdotes of Painters.

If a man, producing these kind of pictures, is to be distinguished by the noble appellation of a *genius*, we should find some other term to bestow on such artists as Raphael, Corregio, Titian, Rubens, Reynolds, &c. in history; and in landscape, Poussin, Wilson, Claude, Barret, and others. One thing we are sure of, which is, that there is no mention of such renowned wrong-heads among the Greeks.*

The pastoral highly interesting when attended by judicious selection.

It must not be understood, that we reject the pastoral as unworthy; on the contrary, it is highly interesting, and, when accompanied with sentiment, and a judicious selection, as in some of Gainsborough's fine compositions, does honor to the arts. Equally interesting, though in a less degree meritorious, stands the simple representer of nature; he acquires a new character as a topographer, provided he attach fidelity to his representations.

Examples of grace.

Two parts of the body that contribute much to the grace of the figure, are an easy turned head and neck, (see Plate II.) and a graceful and elegant hand and arm. M. Angelo, Raphael, and others, afford many examples of men; and Parmegiano, Guido, Reynolds, and Mortimer, of women. To produce this effect of grace, it is requisite that the head should not present the same view as the chest, and that the hand and arm should not come on a line, but that each should contrast the other by an opposing turn: for examples, see the drawings Plate I. and II. Of the feet, our knowledge of beautiful form can only be acquired through the medium of the antique, or fine pictures, being now deformed by the use of shoes. Suffice it to observe, the three foremost toes ought to be the longest; the small ones close, and turning out; and the great one a little separated, more or less in proportion to the action of the foot.

ESSAY

* The rage for what is termed the *picturesque*, we should say the *deformed*, in the modern and misunderstood sense of the word, is carried so far, that I should not be surprised to hear that groups of filthy gipsies were paid to wander about gentlemen's grounds for what some might term their *picturesque effect*.

ESSAY V.

ON INVENTION.

Then, bold Invention, all thy powers diffuse,
Of all thy sisters thou the noblest muse;
Thee ev'ry art, thee ev'ry grace inspires,
Thee Phœbus fills with all his brightest fires.
MASON'S FRESNOY.

Invention is the noblest part of the art, from the degree of mental capacity it requires.

WE should never forget that the value of every art arises from the degree of mental capacity requisite to its production, and the degree of instruction or pleasure resulting therefrom: hence invention is justly ranked as the first and most noble part of the art; by it we distinguish the philosopher from the mere painter, for he whose powers are confined to imitation, deserves no better name.

The admission of probable incidents contribute to illustrate a subject.

Invention not only relates to the way in which the artist tells the story, but, in a higher sense, requires the aid of such probable incidents as may contribute to its further illustration. Raphael, in his Paul at Lystra, has finely contrived to show the miracle wrought, by making one of the spectators, full of wonder and astonishment, lifting up the drapery to examine the limbs that have acquired their proper shape. N. Poussin, to convey an idea of the size of Polyphemus, has placed him on the distant mountains, and, by interposing a great medium of air, has separated him from the figures of the same size on the fore-ground, and thereby produced a gigantic effect that surpasses all description. Barry, in his picture of Elysium, has represented spiritual beings conducting the earth, thereby indicating that the world is governed by a supreme intelligence.*

* The above is one of a series of pictures preserved in the great room of the Society of Arts in the Adelphi. In these pictures the artist may be said to have invented his subjects altogether, and has so connected them, as to illustrate that great moral truth, "that the attainment of happiness, individual as well as public, depends on the cultivation of the human faculties." They exhibit a fine system of ethics, at the same time that they express, in a most determined and masterly way, the beauty and advantages of legislation.

The principles of historical composition extend to all the other branches of the art;

The laws that govern historical painting are not confined to it, but extend to every other species of composition: hence it becomes the most noble part of the art, and from which all the others are but as so many branches. It not only requires a thorough knowledge of the human figure, but its attire, with landscape, architecture, &c. so that we may justly term it the only universal part of the art.

but are not within the reach of common minds.

Some men, who term themselves artists, move in an orbit so confined, that their motions are scarcely discernible without the aid of some strong magnifier. Unfortunately for the arts, the trifler meets with the most success; perhaps the higher parts of the art are not so immediately within the reach of the capacity of the common observer: like jewels, their intrinsic value is known but to few. Sir Joshua justly observes, "that the lowest style will be the most popular, as it falls within the compass of ignorance itself; and the vulgar will always be pleased with what is natural, in the confined and misunderstood sense of the word." Wisdom is rather an unprofitable commodity; for we too often find in life, that the ignorant are the most successful, and the most successful the most honored.

The old masters practised most branches of composition, but weak and ignoble spirits have separated them.

The great artists of former times did not only practise history, but portrait, nay even landscape, and often excelled in architecture: then it was that one good work was enough to insure a man success and fortune, while now twenty hasty ones will scarcely furnish him bread. Little and poor spirits have formerly made them separate studies, and their inability disqualified them from teaching on a more liberal and extensive scale; and even now the practice of many is insignificant and contemptible.

The great end of painting is to inculcate moral truths;

Man loves himself, and of course is interested in whatever relates thereto: hence the great end of painting should be recording actions of great personal patience, sufferance, or heroism; but, above all, embodying some important moral truth for the edification of mankind.

> Some lofty theme let judgment first supply,
> Supremely fraught with grace and majesty;
> For fancy copious, free to ev'ry charm
> That lines can circumscribe, or colours warm:
> Still happier if that artful theme dispense
> A poignant moral and instructive sense.
>
> MASON'S FRESNOY.

That

and to exalt the character of the human species.

That part of painting termed the ornamental, may please and delight; but he who in his works combines sublimity with sentiment, may be justly said to have reached one of the highest points of human felicity, and does an honor to the ignorant, by raising them from their own native insignificance to rank with the highest order of earthly beings:

The dullest genius cannot fail
To find the moral of my tale:
That the distinguish'd part of men,
With compass, pencil, sword, or pen,
Should in life's visit leave their name,
In characters which may proclaim,
That they with ardour strove to raise
At once their art's and country's praise.

PRIOR.

Directions for the choice of subject.

In the choice of our subject, we should prefer those best known, and, if possible, such as may carry with it a general interest. As a poet, Milton was particularly happy in his Paradise Lost: it is not the destruction of a city, nor the conduct of a colony, but the fate of worlds, a theme which involves the happiness of all mankind. The Greek and Roman history, with their fables, also the history of our own nation, and the works of our best poets, furnish infinite matter for study, as well as those grand and sublime subjects that occur in the Old and New Testaments. Two advantages result from going to remote history for our subjects: one is, it becomes more venerable; another is, that the inaccuracies of *costume* are not so easily perceived.

Original choice is alone to be commended; he who imitates another, debases himself.

But in our choice from the above, or from any other works, we are not impelled, like cattle, to follow a leader; the subjects unhandled are endless; those in the Bible abound, from the most simple pastoral to such as are in the highest degree sublime. Besides, by exerting a proper degree of independence, we shall not only be left free to act, but thereby stand the greater chance to give our works the character of originality. What could be more mortifying, than to have it said, that the best part of our

picture

picture was pitifully stolen from another? This would render us like the poor animal when stripped of his borrowed clothes, in which he looked so formidable, when behold he proved a mere ass! Such a conduct cannot be justified by any example found in a great master, whatever proofs he had given of his powers of invention, and it would be equally unpardonable in an artist of less celebrity. Nothing can be so contemptible as that poorness of spirit that goes limping after another, crawling over objects like a slug, and leaving nothing but slime behind: he never can be great that does not greatly dare. The mind, acting from its own impulse, will energize with more vigor than it possibly could through the medium of another's feelings: he who imitates the manner of another, debases himself.

Use of collections of prints and drawings.

Prints and drawings are useful to please the eye, or enrich our thoughts, or, by having them before us, to keep up the fervour of the mind while employed on similar works of our own: then it is we may catch a grace from a figure, a grand or beautiful cast of drapery, or a thought that may give energy or brilliancy to our own, and that without copying. Collections of good prints are highly valuable to the artist; they add a nobleness to his conceptions, and raise and warm his imagination: so do fine descriptions in history and poetry. The prints after Raphael, M. Angelo, and the Carracci, will afford a fund of entertainment and instruction; and fine instances of forms in the back-grounds of Titian and Paul Veronese, will be found with occasional good composition. Rubens's prints by Bolswert will be highly worthy attention, as well as those after the most celebrated French and British artists.

A just confidence in our own abilities is necessary to render our studies successful.

We should be careful not to suffer our pursuits to be interrupted by vulgar opinions or prejudices, but pursue our studies full of the conviction, "that patience and perseverance will lead to perfection." Nothing can be more absurd than to imagine one person too lively for such a study, another too grave, or a third too sober or honest for a genius: the fact is, if we suffer the opinions of others to affect our choice, or overpower our resolves, we resign ourselves up to the most ignominious slavery, by giving up the right of regulating our own lives. When we have arrived at this

part

part of the art, we must place some confidence in our own skill, otherwise we shall be liable to perpetual embarrassment from the various opinions of others; we should rest satisfied, if our works do not violate any principle in nature or rule of art. He who is doubtful of his own abilities, will derive little advantage from the remarks of others, and the result of his inquiry will produce a mass of crude and independent hints, that cannot possibly be reconciled, or collected into one point. A proper confidence is necessary; he cannot hope to succeed, who, before he begins, doubts if his abilities be equal to the undertaking.

A lofty or grand choice, must not be debased by the introduction of mean or common-place objects.

As it is the great end of art to strike the imagination, when we have made choice of a subject that is lofty, grand, or beautiful, we must be careful that it does not suffer in our hands by the introduction of poor or mean thoughts, ugly, insignificant, or common-place objects. Bassan, whatever subject he chose, represented it by the peasants of his own country; which deprived it of every merit, but such as depended on color and effect. How opposite the conduct of Raphael in the Cartoons! who, knowing how much was expected from those who practised the great style, has infused all the nobleness he was master of into his apostles, notwithstanding history furnishes no authority for so doing. As we cannot make our hero talk greatly, we must make him appear capable of great actions, by adding all the externals of dignity and grandeur, correspondent to high sentiment and great action; a power which all men wish, but few attain.

Congruity of images is requisite to improve the effect.

As it is in our power, so it is our duty, to produce that unity which nature does not always do. Thomson has finely heightened the death of Amelia by the thunder-storm. A murder perpetrated on a gloomy day, or at night, will affect our feelings more strongly than in a broad flaring light.

Events become more compact, and of course more interesting, by making the inanimate scenes of nature more dreadful or lovely, or by adding a more sublime cast to the human countenance.

The capacity of thought is essential to the perfection of the art.

Though many things in nature and art exceed expectation, yet nothing sensible has the power to exceed, or even equal, the capacity of thought: it is from this power of the mind the artist derives

rives his advantage. Mountains may be imagined loftier or more picturesque, lakes more extensive and clear, rivers more rapid or slow, rocks more vast and wild, caverns more gloomy, ruins more majestic, and the whole face of nature dressed in sun or shade, as best suits our purpose, while we may render the human figure more beautiful or grand. The painter of history, like the historian, represents the *event, not the man,* which is the province of the portrait-painter and biographer.

History may be divided into the grand style, and the ornamental; or more properly, the picturesque style: the constituents of these styles.

The two divisions of history generally rank under the grand style, and what Sir Joshua terms the ornamental, but which, from its delighting in variety, is better described by the word *picturesque,* which is oftener applied, and not of so debasing a nature. The picturesque is founded on a union of the regular and irregular, the grand or simple, or the regular only: for instance, the arch of a bridge which is uniform, is simple and grand, but being broken, it becomes irregular or picturesque: decorations of ivy have a similar effect. A head and body seen in front, with the hair flowing uniformly on each side, as we sometimes see in the portraits of Georgione and Titian, is grand; incline the head, and vary the hair on one side, it changes its character to the picturesque. Similar groups, nay, even single figures, perfectly alike, often characterize the highest simplicity of composition, as in some of Raphael's pictures; and of this there is also a fine instance, by Titian, in the Church of the Friars of St. Francis at Venice; an etching of which, by Le Febre, is in every one's hand. Poussin showed it in his landscapes, in his buildings, and in the straight and parallel stems and uniform foliage of his trees. The picturesque, on the contrary, is seen in the contrasted groups of Rubens; the crossing and winding of the stems, irregular foliage of trees, and in broken buildings; *but ever accompanied with a beautiful choice;* for, as before observed, if the picturesque was to be separated from the beautiful, there would be nothing left worthy the dignity of painting. The grand style requires the greatest simplicity of conduct; the rejection of all things little is necessary to its completion, not only as to disposition, form, the minutiæ of color and effect, but to the total disregard of all the trickery of penciling: above all,

if our subject be lofty, we must be careful not to admit any thought that is trifling or mean; a fault many of the old masters are not entirely free from. The drapery should partake of the same great character; all the minute parts must be rejected, the folds should be broad and simple, possess an easy communication, and gracefully follow each other as by chance.

The proper application of the grand and picturesque styles exemplified by reference to the ancients.

The application of these styles must altogether depend on the nature of the subject; the choice of the Roman school required a simplicity of conduct which must necessarily run through the whole picture. The subjects of the Cartoons would suffer by a destruction of the unity, from changing the character of any part; the unaffected composition, solemnity of color, the broad and simple folds of the drapery, form a whole that would be destroyed by attaching showy color, or changing the character of the composition or drapery to the picturesque. But sportive scenes, feasts, processions, and marriage ceremonies, such as were principally chosen by the Venetians, perfectly agree with that picturesque effect arising from splendour of color, opposition of light and shade, contrast, and variety of draperies. This distinction of character originates, as before observed, from the very nature of the subject. Who that wished to represent an assassination would introduce splendid colors, or great vivacity of light? On the contrary, would he not rather use sad and solemn ones, with darkness, obscurity, and great depth?

The Venetian school defective in expression.

What has reduced the Venetian school is want of expression. Paul Veronese, in his picture of Mary Magdalen anointing the feet of Jesus, has made it a mere eating-match of Venetian senators; and Tintoret, in his Marriage at Cana, has made the company scarcely notice the miracle of turning the water into wine.*

Improbable or impossible circumstances must not be admitted in the same piece.

True history should never have its gravity disturbed by any improbable or impossible circumstance. What can be more absurd than Raphael's flying apostles in the Attila, the angels in the bat-

* In the Truchessian Gallery is a picture of the Marriage at Cana, by *Paul Veronese*, in which the circumstance here mentioned is strikingly apparent: perhaps the names of the artists in this paragraph, have been reversed through some mistake.

tle of Constantine, or St. Cecilia in the same picture with St. Paul, St. John, St. Augustine, and Mary Magdalen? The same artist in the School of Athens has confounded all the circumstances of time and place. How unlike is the conduct of a great modern artist, who, in bringing together a number of great characters that lived at remote periods from each other, has wisely placed them in Elysium! In the picture by Titian, in the Church of St. Francis in Venice, (formerly alluded to,) we find the Virgin and Child, St. Peter, St. Francis, and Venetian senators, to the entire destruction of chronology.

True and fabulous history should not be confounded in the same picture.

Those who choose to exert their fancy had better invent their subject altogether, and not falsify a fact by going to true history, where invention can never justify the introduction of allegoric fiction. It detracts from the merit of Constantine as a conqueror, by bringing the host of heaven to his aid: without it we may suppose he could not have overcome his more powerful partner in the empire. But the highest absurdity is to find Heliodorus plundering the temple of Jerusalem, (as related in the second book of Maccabees,) and Pope Julius present as a spectator.

> I lose my patience, and I own it too,
> When works are censur'd not as bad, but new;
> While, if our elders break all reason's laws,
> These fools demand not pardon, but applause.
>
> POPE.

Subjects for history.

Without racking our invention for fables above the comprehension of the vulgar, there are many fine moral stories for the practice of those who can afford the time and expense necessary to their completion; such as the patient resignation of that first of mortal men, Socrates, at his death; Curtius leaping into the gulph; the Decii devoting themselves for their country; the sudden reverse of fortune in Marius at the ruins of Carthage; the folly of Candaules in exposing his wife's beauty to his friend Gyges; the desire of fame in Cæsar weeping before the statue of Alexander; the virtue of Phocion in refusing the bribes of Alexander; and the piety of Æneas in preserving his father from the flames of Troy; with numberless others that must occur to every one's recollection.

The

Characters of the different schools

The Florentine and Roman schools have seized on the most prominent parts of the arts, and, having perfected them, left but little to do for those who followed beyond embellishing: whatever was strong and forcible they seized in their mighty grasp; hence those who have succeeded them, as they polished, have lost vigor and expression. The Carracci attempted it, and with some of their scholars were often successful, and for dignity and expression ranked next after the above great schools. The Venetians appear scarcely to have thought of it in the rich bustle of their pictures. Rubens among the Flemings ranks first: and when the Dutch attempted at expression, it was always low and vulgar; Rembrandt was an instance, and with a desperate bad choice of figure. Raphael for expression justly ranks before any other painter, of which there are fine examples at hand in the Cartoons at Windsor Castle,* and which by the first judges are ranked among the best of his works, if not the very best. They are unquestionably preferable to any of his pictures in the Vatican, for purity of invention and historic truth. His easel pictures are generally poor.

Expression applies to the propriety of the general action, as well as to that of the face.

By expression we do not confine ourselves to the face merely, but to the justness of the general action. That expression is justly placed at the head of the art is evident from its difficulty, for to express well, we must in ourselves feel the passion we wish to represent. He who wishes to wring another's heart with anguish must feel as exquisitely himself: hence the necessity of recurring to nature, and not depending on the feelings of another, as the mannerist ever must. We shall obtain but little advantage in this instance from a model: we must, therefore, recur to ourselves; and in so doing the looking-glass will become our best friend: for, as Pope observes,

He best shall paint them who can feel them most.

The Passions, as they are called by Le Brun, are so much overcharged, as to have become caricatures. There is no laying down

* These inestimable pieces have been lately removed to Hampton Court. *E.*

rules for what must ever depend on the feelings. Next to nature, the antique heads of the Laocoon, the dying Alexander, the Niobes, and many others, will be well worth consulting; but expression must be general; we see agony in the fingers and toes of the Laocoon as strong as in the face. Domenichino and Poussin were great in expression; but, as before observed, Raphael is the first modern. It would be an unpardonable neglect to overlook a work of British art, that for expression would dispute precedence with the best of the Roman school. Where shall we see paternal despair represented with more force and truth than in Sir Joshua Reynolds's Count Ugolino, or the horrors of death pronounced in a more determined and masterly manner than in the children? We need say no more: Sweetness and Truth were his handmaids; and when he died the Graces would no longer remain on the earth. Where encouragement has been offered, the British artists have done their duty: in portrait and landscape they equal, if not exceed, the best foreign masters; and in history some works have appeared honorable in the highest degree to the nation. They will be sufficient to show to posterity the powers of the art in the time we live: a few good works are enough, perhaps, in an ungrateful age.*

Examples of expression, in the works of the ancients,

and in those of Sir Joshua Reynolds.

The knowledge of truth must be obtained from comparison.

If we wish to know much, we must see many things of a kind, that by comparing them we may acquire a more perfect idea of the things than the individual object conveys; and those ideas we are bound to improve till we understand the true principles of general nature, or unaccompanied with those peculiarities that mark the defects of the individuals in each species.

When

* I am justified in using the words *ungrateful age*, by the shameful neglect shown at the sale of Macklin's pictures by British artists. Art, like beauty, having once withered, can never be restored. Constantine, with all his wealth and power, could not resuscitate it, but was obliged to rob ancient Rome to adorn his new city. Rouse, countrymen, rouse! you will add to your own immortality, and give vigor to the labors of the artist, by encouraging the noble walk of history painting. How renowned have the Popes Julius and Leo, with the Medici, become from so doing! The present opportunity lost may never be regained. Why should we not contend for the empire of wisdom as well as of the sea?

Instructions for completing a sketch when the subject is determined on.

When we have determined on a subject, we must with all due expedition make a sketch of the principal persons concerned in the event, or whatever constitutes the feature of the picture, without regard to dress or any of the lesser incidents, as much of the fire and spirit of the actions, as well as the grandeur of the whole, depends on the first impression. We must then do by our sketch as Virgil said he did by his works, "lick them into shape;" for, as the first part depends on the imagination, so the second is the result of judgment: we are then to prune or add till the whole comes into perfect ordonnance, choosing such objects as are strikingly noble or beautiful, and adding such accessory circumstances as may best contribute to illustrate the story. In our progress with the sketch we may add a second or third group, settle the dresses and the back-ground, whether landscape or architecture, the disposition of the masses, and complete the whole by slightly tinting it.

Every thing local to be avoided.

We are bound to preserve a whole throughout our work, as well as a unity of time and place: we should, therefore, avoid every thing local; even a well-known face or figure destroys interest, by rendering the work familiar.

Absurd composition instanced in a picture of the Deluge, and in the works of the Dutch masters.

Lairesse whimsically describes a picture of the Deluge, painted by an artist of his time, as made up of absurdities. Among other things jumbled together is "the grave of Mahomet, rolls of Virginia tobacco, a Cardinal's cap, a child in a go-cart, pickled herrings, a smutch-pot and pencils, all the toys from a Nuremberg toy-shop, the records of the imperial chamber at Spire," and, to crown the whole, "the Vatican," and the artist's own dear self "sitting on the fore-ground sketching every thing after the life." The man must be ignorant indeed who could be guilty of such gross errors. An artist possessing common sense, will never act so absurdly as to mix in the same picture things antiqne and modern; an error common among the Venetian, Flemish, and Dutch masters. The Dutch have treated history under circumstances so purely local, that Christ has appeared in the storm in a common fishing-boat with the tri-colored flag flying; and Dalila represented as cutting a lock from a huge black peruke of the end of the seventeenth century.

If

If the subject we mean to handle lies in Egypt, Athens, or Rome, let us endeavour to transport ourselves thither by the warmth and activity of our imagination, and, by removing every thing local, lead the spectator through the delightful and magical mazes of science, so that he may actually imagine the scene to be transacting before his eyes.

ESSAY VI.

ON COMPOSITION, OR DISPOSITION.

——— but in such order all,
As, though hard wrought, may seem by chance to fall.
DUKE OF BUCKINGHAM.

Perfect or just composition, is the result of consummate art, though apparently the work of chance.

COMPOSITION is the forming of a whole by the union of various dissimilar parts; or, in a more painter-like sense, the art of arranging the figures, and other materials of a picture, in such a manner that the whole may appear as if the result of chance, though produced by the most consummate art.

Before we proceed to offer such rules as are to be extracted from the works of the most esteemed masters, it may not be improper to premise, what previous knowledge is necessary to enable us to produce a composition.

When we have occasion to speak of the works of certain artists, we wish at all times to be understood, as referring *through them to nature;* for it must ever be remembered, *that art cannot furnish its own rules.*

Some who have written on the arts, have recommended particular books for the use of young artists; which is supposing a certain quantity of information sufficient to make a painter. Where he is to begin his inquiry every one knows; where to stop, no one can tell: one thing is certain, there is no danger of too much knowledge making him spoil his work.

An enlarged acquaintance with history, and other branches of learning, is essential to good composition.

It is of the first importance to imagine well our picture. To this end, we must take every means to become well acquainted with the history whence our subject is drawn, that we may become

come familiar with the characters we are to represent: hence a reference to their lives becomes necessary, that we may not mistake a bad man for a good one from the show of one good action. This is not all; time and place must be attended to, that we may not confound the customs of one people with the manners of another. The country, also, should be characterized by its trees, rivers, monuments, and public buildings, as well as the inhabitants by their dress and manners. All this, nay more, being absolutely necessary, how is it possible that an artist with a little reading can accomplish a work like an historical picture? As well might we suppose, that the merely reading Homer would be sufficient to enable us to design from that author, without any previous historical information.

He who first acquires a knowledge of geography, will not only better understand history and biography, but receive a higher relish for them than had he followed a different order of reading. What gives us an interest in Æneas, but our supposing him the founder of the mighty empire of Rome? otherwise, he becomes a mere robber.

Great advantages result from keeping a well-digested common-place book.

As all this knowledge cannot be obtained without much attention, we shall find great advantage result from making memorandums under their respective heads, of the customs, manners, buildings, and other circumstances connected with historical painting; by which means, we shall collect a mass of information at all times ready to refer to, and that without its interfering in the least with our practical studies. Lord Bacon justly observes, "The proceeding upon somewhat conceived in writing, doth, for the most part, facilitate dispatch; for though it should be wholly rejected, yet that negative is more pregnant of direction than an indefinite, as ashes are more generative than dust."

Historical subjects should not be commenced on too slender a foundation.

Those who propose to themselves to pursue the great and arduous task of history-painting, should be careful to guard against commencing their career too soon, or before they have obtained a stock sufficient to that end: some have started with so slender a capital, that it has been confined to color, *chiaro-oscuro*, with, now and

and then, a successful composition; requisites that do not sink below the superficies.

Acquirements necessary for an historical painter.

The acquirements necessary to qualify an artist to pursue the great and important part of the art we are treating of, are many: he should possess a thorough knowledge of the human figure as far as it regards his art, and its attire, with landscape, architecture, *chiaro-oscuro*, and color: he should be well read in history, antiquity, and the best poets; to which he should join a knowledge of practical geometry, as the foundation of perspective; with that part of optics called chromatics, as it explains the colors of light and of natural bodies; and, withal, possess a tolerable facility of hand. Nothing can be more difficult than to fill up the character of a great artist, particularly if he proposes to raise a just and lasting reputation; and, not content, like the generality of the profession, to produce trifles, extends his views beyond the present generation, by the cultivation of works that may flourish in future ages. To do this, in addition to the above acquisitions, he should be endowed by nature with noble and elevated sentiments; a ready and warm genius to invent, accompanied with the greatest coolness to arrange; penetration to apply a justness of character, with patience and industry to carry him through the detail: in fact, his nature should be so formed as to possess the contrarieties of hot and cold; that is, with the greatest vigor should be united the greatest caution.

The power of extending benefits beyond the gravеisgod-like.

O the god-like attribute of extending benefits beyond the grave! Where are now the ancient heroes? Their names are scarcely remembered, and their mischiefs have long ceased to trouble; while the labors of a Homer, a Virgil, a Shakespeare, and a Milton, with a long list of worthies, even now give bread to thousands!

Some one has well observed, that "The great end of books is to set the mind a-going:" all indeed we can hope from our first efforts is, to raise in the mind that spirit of inquiry that may ultimately lead to an imitation of the great, the noble, or the beautiful: all the rest is froth.

It was their high notions of the art, that led the old masters to such an exalted perfection as to become the admiration of the civilized

civilized part of the world, and placed them among the first order of mortals, or those who have extended their services beyond their being. Anger, hatred, and revenge, are passions possessed by every one in common with the brute; but to understand that infinitely remote point of perfection which constitutes the foundation of true art, is the reward of few.

The old masters derived their power of approaching perfection from their high notions of the art.

It is a misfortune for the art, that every one imagines himself a critic in painting; all are tried by their peers but the poor painter: but let those who are in affected raptures at the touch of a pencil, or the neatness of handling, recollect they are the most trifling and insignificant parts of the art; criticism should be general in all great works: it is a common precept in art, that an attention to the whole supersedes all consideration for the parts.*

Criticism should apply to the *whole;* when it descends to the minutiæ, it becomes vapid;

> In wit, as nature, what affects our hearts
> Is not th' exactness of peculiar parts;
> 'Tis not a lip, or eye, we beauty call,
> But the joint force and full result of all.
>
> POPE'S ESSAY ON CRITICISM.

Petty criticism should be punished with silent contempt. We might as well "hew blocks of marble with a razor," or "whistle to mile-stones," as attempt to convince some people. There is an applause which is superior to all others, that is, our own, from a conviction of well doing; or, in other words, a consciousness that our industry is rewarded with improvement. He who is too anxiously eager for the applause of others, exchanges independence

and should be punished with contempt.

* It must not be understood that the above precept goes to recommend a neglect of the subordinate parts. Over-finishing (that is, the nicely defining the form of each part of an object, as a hand, a foot, &c.) is not one of the faults of the British school. This fault, of want of care in making out the parts, is by some improperly ascribed to Sir Joshua Reynolds. That great man was not without his defects; but we, as rational beings, should avoid them. It would be a poor justification for the practice of a vice, because we saw it in another. It is much to be doubted, whether the perfections of a great master will ever be properly felt by the mere imitator: the reverse is certain.

dence for uncertainty, and happiness for disappointment. Besides, he is in danger of falling into a style familiar and common, such as may best suit the ideas of ordinary life and vulgar opinion. We must be careful not to refine our delicacy to too high a pitch, otherwise we shall render ourselves liable to be wounded by every petty criticism. Many with whom our situation compels us to have an intercourse are no judges of art; others are influenced by prejudice; many delight to wound: but, whether the observation be the result of ignorance or vanity, the best mode of punishment will be neglect.

General Observations.

We have already noticed, under *Invention*, the two characters of composition, as the grand and picturesque; that the former applies to grave and serious subjects, while the latter appears to associate best with gay and sportive ones. Beauty and grace not only delight in, but derive their greatest power from, mild variety: hence one of the greatest beauties in our common writing characters results from the swell, or the opposition of force and delicacy in the lines, which give grace independent of form: the same thing enriches and adds spirit to a masterly outline, to which, if we join fine (we mean true) form, it will possess the first or highest kind of excellence. Among the profession there is great difference of opinion relative to composition; we should therefore wish to be understood as offering those rules that relate to matters of taste, with delicacy and modesty, for fear of forcing genius into one particular track of operation.

Inquiry as to what particular form should be observed in grouping.

Nothing can be more false than to suppose the art of composition subject to some positive law, or that the figures of a group should be invariably composed under some particular form. Men who look at pictures, and from them obtain all their knowledge, are apt to run into this error, and suppose, because they see a group in some celebrated picture make somewhat of an angle, that all figures to be well put together must assume the triangle. Others, in contradiction to that doctrine, maintain that the true Venetian method of composition requires the group to incline diagonally, that is, running from corner to corner of the picture, asserting that the former method is barbarous and French: another

set

set of men call the horizontal line *simplicity*, and the true Roman method, expecting to see a range of heads of an equal height running through the greatest part of the work. It appears pretty certain, that the shape of the group must depend greatly on the nature of the subject. A Triumph must necessarily assume a different figure to a spectacle like a Descent from the Cross; because it would be so in nature.

Pleasing or complex imagery must be avoided in compositions designed to excite sorrow or melancholy.

He who wishes to affect with sorrow or melancholy, can only expect to succeed by the removal of whatever may be likely to please, either from variety and contrast of form, brilliancy of color, or striking effect of light and shade; and one great aid will result from telling the story with few figures, which greatly adds to simplicity. The chief reason why Raphael is preferred for composition, is his possessing a style more simple and expressive than any other. Simplicity appears to have marked the characters of the Roman and Florentine schools, as also that of the Caracci; after whom, we must place Poussin, Le Sueur, Bourdon, and such others as have affected the same simple and expressive manner.

Simplicity gives strength to expression.

Le Brun, though an artist of great merit, has, in many instances, so crowded his composition with incidents, that the attention is entirely taken from what ought to constitute the principal feature, and the mind becomes distracted amidst a multitude of events: witness his Crucifixion, and Slaughter of the Innocents. Expression derives much of its force from simplicity. Sterne, in his Sentimental Journey, was obliged to take a single captive to give force to his description. What can more strongly affect our feelings than his Maria? A multitude of objects rushing on the sight destroy interest, and in single objects, too many parts produce the same effect: hence the necessity of not over-crowding with ornaments.

The pyramidical form appears the most agreeable to nature.

Diversity does not carry with it so much art, or the appearance of art, as is generally supposed; for, if we diligently attend to nature, we shall find an infinite variety of formed groups resulting from the disposition of some men to sit, others to stand, the contrast of children with adults, men on horseback, the irregularities

of ground, and a variety of circumstances; all tending to produce a diversified and irregular mass, probably assuming, more frequently than any other, a general figure approaching to the pyramid.

If we examine the most approved compositions of the Roman, Venetian, or other schools, we shall find not only the general disposition tending to the pyramidical figure, but each group taken separately, with this difference, that in the Venetian and Flemish it is rendered more excessive. Hence, from a dash of excess in Rubens, he becomes a better master to study than any other, but he must be studied with caution. The close adhesion of his figures points out the method of composition; the striking and conspicuous manner of arranging his tints, evinces the plan pursued in grouping the colors; while the union of shadow with shadow, and light with light, is seen in the breadth and vastness of his masses. By his excess we may learn, as from Diogenes in morals, who observed, that he acted like musicians, who gave a higher tone in order to indicate a true one.

Rubens the best master to study from.

The affectation of contrast in some artists is abominable; it looks studiously absurd to see a woman lying on the ground, with a child at her breast, and another playing near her; besides the common trick of mixing, in *quantum sufficit,* naked with clothed figures; old men with young ones; side opposed to the full face; the contrast of violent motion with languid attitudes; and a thousand other petty arts to trap the unwary. Such violent opposition will never please the judicious. Where the highest degree of the picturesque is intended, it should never be carried to excess. How ridiculous would it appear in a landscape to see trees crossing each other at right angles, or one vertical and another horizontal! In this instance, we may take an example from nature, whose progress from season to season, is by gentle and almost imperceptible degrees, and not by violent opposition from heat to cold. By the same rule, violent fore-shortenings should be avoided; a little adds dignity; but, in general, the figures had better be composed than otherwise. We should be careful of mistaking bluster and rant for spirit and greatness. "Be not too tame neither,

All contrast that degenerates into affectation, should be avoided.

neither, but let your own discretion be your tutor; suit the action to the word, with this special observance, that you overstep not the modesty of nature."

Composition should be expressive and dignified, but not extravagant.

Weak minds are apt, when they attempt the expressive style, to give their figures the wild and extravagant attitudes of lunatics. That grave dignity observable in the works of the Florentine and Roman schools, has entitled them to the first place in composition: the next is justly held by the Caracci, whose pupils, as they lost sight of dignity, substituted bustle and show for simple truth. The style of Guercino is forcible and strong, but less elegant and beautiful than Guido, which is easily perceived in the extremities. Poussin has great simplicity in his compositions, though his figures are sometimes too much scattered. He is remarkable for not suffering any low or vulgar thought to break in on the dignity of his story; an error sometimes committed even by Raphael. There are admirable traits of the true Roman simplicity in the pictures of Le Sueur. They are rare jewels; and Le Brun's Stoning St. Stephen is highly classical.

Violent opposition destroys simplicity.

Most of the writers on composition in painting seem to imagine it to depend on contrast, and recommend it in the strongest manner; but violent opposition, as before stated, not only destroys simplicity, but is of all affectations the most disgusting. If opposition or contrast were a criterion of excellence, the most violent would become the most perfect; and, like a caricature, the more unlike nature, the better it would be. Variety or contraposition is certainly necessary; but the degree cannot be ascertained by weight or measure, it must be learned from the works of esteemed masters. Common sense must dictate the necessity of not making all the attitudes alike, and also keep us from a contrary excess.

In a judicious composition, all the parts unite to form a whole.

In a fine composition we shall discover, by an attentive examination, all the parts so depending on the whole, that the removal of any object would destroy the general good arrangement.

That variety necessary to the perfection of a group, should be displayed in a single figure, especially if it be a beautiful one. If the figure is seen in front, its grace will be increased by showing

the face in profile, with a slight inclination in the chest:* one of the legs being straight, the other should be thrown back; and so of each limb:† but this variety must depend on the nature of the subject, as such a contrast would ill become a philosopher, apostle, or senator.

A single figure may be considered as a group in itself, and such a studied one would by no means unite with many, any more than one taken from a number would do as a single figure.

The variety observable in Raphael, is the result of deep reflection.

The contrast observable in Raphael is not an affectation of variety, but the result of consummate judgment, where the erect and inactive figure is introduced to give energy and motion to the active. Contrast in him is the result of necessity arising from deep reflection, not the studied and insipid opposition of an old man, a young woman, a boy and a girl, which we often see in pictures. He knew well that a philosopher or an apostle would not move like a soldier, a virgin like a matron, or children like adults; which appears to make part of that variety observable in his works. He appears also to have preferred the action to its termination; which renders the story more clear, and leaves the spectator delighted with a suspended motion, and in expectation of its terminating. A man represented in the act of walking, and as having terminated his step, will not have so animated an effect as one not having finished it. Much of the beauty of the Apollo Belvidere arises from the state of action he is represented under. We almost imagine he is actually moving when viewed in front.

In a great master every action is the result of judgment.

In a great master, every thing is the result of reason: if a limb, such as a hand or foot, is concealed by drapery, it does not arise from idleness or ignorance; it is done to give beauty to some principal members, by not making too great a display of parts, or to avoid what would otherwise produce an ugly form.

Examples of composition.

The grand or expressive style will ever rank first; the other, as in the hands of Lanfranco, Cortona, &c. is only the art of agreeably

* See Essay on Grace.

† See the Venus de Medicis, Apollo Belvidere, and others, remarkable for grace.

ably filling a large picture with figures, or merely pleasing the eye: it may justly be termed *ornamental*, and ranks infinitely below the pure picturesque. *In all works of art, the philosopher will inquire whether the head or the hand is most employed.* Poussin, though admirable in composition, often excels in the accessary parts. In his Pyrrhus, the figures, and distant ground over the river, are more beautiful than the principal part; a prodigality avoided by Raphael; nor is he so noble in his best thoughts; and his women are often ordinary. We wish to be understood as always distinguishing between the grand style and the picturesque. In the former, the utmost simplicity is to be observed in the arrangement, and every thing like artifice avoided; while the latter admits of, and derives much of its character from, variety.

Unequal numbers to be preferred in grouping.

In a group the artist generally prefers unequal numbers, as 3, 5, 7, or 9, which unite with a better grace, and afford a greater variety, than any other; but, where equal numbers are used, those composed of two unequal are best, as 6, 10, and 14; but double pairs will ill accord, as 4, 8, 12, &c. The principal part of the story ought undoubtedly to occupy the centre of the picture; and the group, by assuming a rotund or semicircular form, will assist the light and shade, and enable us to bring the principal figure in light, as well as to procure masses by combining the shadows of several objects in one. In this respect Raphael has displayed so much judgment, that it appears, from his works, evident that he would have proved a great master in light and shade, had he been permitted a longer life: however, he did enough to furnish the hint to the Venetian school.

The figure intended to be principal should ever be the most conspicuous;

In whatever way we may dispose our group, the principal figure ought to be rendered conspicuous, either from situation, color, drapery, light, or from all these combined. To talk about "effect of light and shade," and thereby attempt to justify an impropriety, would be reducing painting to a style merely ornamental indeed! and make paintings of no use beyond stopping a hole in the wall.

As in the drama, the hero of the piece has a greater part to sustain to distinguish him, so ours must, as it were, lord it over all the other objects.

Nor

Nor paint conspicuous on the foremost plain
Whate'er is false, impertinent, or vain;
But, like the tragic muse, thy lustre throw
Where the chief action claims its warmest glow.
MASON'S FRESNOY.

but not overlabored.

It must not be understood, however, that the principal figure should be more labored or finished; that would destroy the unity which ought to prevail through the whole.

Directions for grouping.

In forming our groups, the greatest mass ought to be in the middle, and the little or scattered parts placed on the edges, to give the whole a lightness; while some places require to be left blank for the sake of repose; for, though our picture should be filled, it should not be crowded. As we must also seek to obtain profundity proportioned to the greatness of the group, we should, to give the whole a pleasing air from a variety in its form, avoid placing the figures in a file. Rubens, whose art in grouping his figures is great, sometimes runs into excess by attaching them too much together, so as to make them appear to cling as inseparable; but, as before observed, his vices teach us what is right. The golden mean must form the object of our pursuit; we should avoid a monotony of forms as well as too great a contrast; a number of extremities following each other in the same line will generally produce a bad effect. We should also avoid showing them in the same point of view. Poussin's Sacrament of Baptism is an excellent example, where many figures are pointing, all differing from each other.

Treatment of naked figures.

In exhibiting the naked, we are bound to show the most beautiful parts, which is, generally speaking, all the joints. The neck and shoulders in the male often form a fine mass in a group. But, above all, we should never conceal the extremities, from the power of expression they display, as well as the room they allow for the skill and abilities of the artist. In the female, the naked is ever pleasing, while an artful concealment will augment the beauty and grace.

But

But treat the goddess like a modest fair,
Nor over-dress, nor leave her wholly bare;
Let not each beauty ev'ry where be spy'd,
Where half the skill is decently to hide.
POPE.

Not more than three groups can with propriety be introduced into one subject.

If our story requires more than one group, the same laws must influence us in the conduct of each; they should certainly not exceed three. The principal one should prevail over the others; and, by placing it near the centre, or in the second stage of the picture, we shall afford the spectator a better opportunity of seeing it, and also furnish ourselves a better opportunity of surrounding the principal group with the other objects.

In all compositions an equilibrium should be observed.

As we are bound to support an equilibrium in our composition, we ought not to crowd one part of the picture, nor leave another too naked; but this must be done without adding weight to weight in a horizontal or perpendicular form. The same holds of *chiaro-oscuro* and color, where mass must support mass. Two actions or points of time should never be admitted into one picture. M. Angelo, in the Capella Sestini, has represented Adam and Eve eating the fruit, and expelled the garden, in the same piece! Raphael's Peter in Prison, and Delivery, can hardly be called one.

Grandeur and sublimity ought to be attended to in the choice of subject; and the action should be entire.

The painter, speaking to the eye, should, in the choice of his subject, be careful that it admits images striking and grand: it should burst on the spectator like an unexpected peal of thunder. The horses in the pictures of Rubens add much to the dignity, as do also his fine light and shade. As in an epic poem, there should be but one action admitted in our picture: it should be an entire, and, above all, a great one, and require no further aid to its illustration than what is contained in the picture;—it ought to explain the history, not the history the painting. As we are not confined to the mere letter of the story, we may use any means consistent with probability to illustrate our subject; as we once saw, in a drawing of a Triumph, where the artist, to show the cause was love, decorated a car and the shields with such objects as were symbols of that passion; and, further, to show it was connected with Theseus and the Amazons, in the tablet of an arch repre-

sented that hero's battle with those heroines: but enough; an ingenious mind will find a thousand ways of displaying itself.

Unity of parts is requisite.

It must be obvious that the parts of each figure should agree so as to produce a whole: for instance, a thin face should not be united with fat hands. The same unity is necessary between the figure and its attire, which should suit the degree and character of the person, as well as be adapted to the age and sex.

When the attention is fixed on the higher excellencies, the character is exalted.

We cannot do better than conclude this paper in the words of Sir Joshua:—"My advice is this: keep your attention fixed on the higher excellencies. If you compass them, and compass nothing more, you are still in the first class. We may regret the innumerable beauties which you may want: you may be imperfect, but still you will be an imperfect person of the highest order." That great man in another place, speaking of "the well-grounded painter, says, "as his pre-eminence depends not upon a trick, he is free from the painful suspicions of a juggler, who lives in perpetual fear lest his trick should be discovered."

ESSAY VII.

ON THE POWER AND USEFULNESS OF DRAWING.*

I am persuaded, that to be a virtuoso, (so far as befits a gentleman,) is a higher step towards becoming a man of virtue and good sense, than the being what in this age we call a scholar.

LORD SHAFTESBURY.

Objects of this Essay.

IN this Essay we have two objects in view: to show the connection of Drawing with Painting; and to exhibit, in as clear a manner as we possibly can, its usefulness and influence on society.

Before

* The motive which influenced me in writing the present Essay, was to endeavour to remove the prejudice of those who consider the arts as a useless study, and their produce as things merely ornamental. But who, in a state of civil society, would be content with the useful or necessary? Who is he whose soul seeks not after perfection?

The

Before we proceed, however, it may be necessary to observe, that those who would question the utility of the arts, would be equally disposed to question the utility of these Essays, that treat about them. Of their usefulness we hope to be able to offer numberless proofs; but they rise superior to the merely useful: for that which is necessary, is neither ornamented nor elegant, because necessity implies poverty, while ornament implies abundance. Hence architecture, as an art, does not apply to mere house-building.

PRELIMINARY REMARKS.

In defence of these Essays, they are serviceable by exhibiting the usefulness of truth; and so far they become an object to all those who wish to be acquainted with the subject handled, and to obtain a knowledge therein. But to those who never think or inquire, or concern themselves with matters of speculation, or who take up with speculations without examining them, or read only to confirm themselves in such as they have received, not any thing can become an object of concern, nor any book be useful.

The utility of the arts defended,

That man was not intended by nature for purposes base and ignoble, none will deny; and, if arguments were wanted, they might be drawn from that eternal inquiry after whatever is grand, dignified, or exalted; and, finally, after a state superior to our present terrestrial one. For it is not too much to assert, that we approach the Divinity in nothing so much as in wisdom. Hence, as the arts are connected with wisdom, as men become careless of their culture, they become equally incapable of fulfilling the duties of social beings. For knowledge is what humanizes mankind;

by reference to their effects on society,

> The motions of his spirit are dull as night,
> And his affections dark as Erebus:
> Let no such man be trusted.

The subject had long engaged my attention; but I had dropped the idea of writing on it, in consequence of some intelligent friends observing it would be useless, as no one could be so stupid as not to see the usefulness and influence of the arts on society. Experience, however, has taught the contrary; and I have been further strengthened in my resolution by observing, that the French National Institute, in their public sitting of April 5, 1802, have thought the inquiry of sufficient importance to offer it as a subject for the premium of a gold medal.

reason inclines them to mildness, but ignorance generates prejudice, which eradicates every tender feeling.

and to the fate of those nations in which their practice was forbidden.

What has been the fate of those people whose lawgivers forbid the practice of the elegant arts? It appears they well knew, that where art resides, wisdom will ever be of the party; and dreaded the downfall of opinions built on a false base. What was the fate of Crete, that was so renowned for her wisdom, valor, and laws? How did she sink under the tyranny and oppression of Rome? With their freedom departed their arts, their sciences, their valor, and their virtues. With the loss of liberty we lose all the ardour nature has furnished us with to strengthen and support the flame of genius, and the ardent glow of valor: without it we become destitute of vigorous resolution, and sink below the natural virtue and dignity of our species. The wealth of a state, and the degree of civilization of its inhabitants, are shown in the perfection of the elegant arts: no country ever flourished without them.

Wisdom is power, and power is what preserves a nation: hence those who shut the door against knowledge, are wilfully seeking their own destruction: such is precisely the present state of the Turkish empire.

> Ye Gods! what justice rules the ball?
> Freedom and arts together fall:
> Fools grant whate'er ambition craves;
> And men once ignorant are slaves.
>
> POPE.

The usefulness of the arts in a national point of view.

The arts have not only an influence on our manners, but also on our passions, and, taken in a national point of view, are highly useful. The pictures representing gallant actions, or noble achievements, rouse and stimulate to acts of heroism and public spirit; while those of a more elegant turn, exhibit examples of graceful address, and incline the mind to acts of beneficence and virtue.

Drawing possesses a creative power.

Drawing may be said to possess a divine virtue in its creative power, and to be a perpetual miracle, as it preserves the images of distant objects, and the likeness of those we love. Without risking our lives on the boisterous ocean, we may enjoy at home, in

in a small book, representations of the finest productions of nature and art, though situated in the remotest regions of the world.

Definition of the term drawing.

By *Drawing* is meant the exact imitation of all the forms and manners which present themselves to our sight; and in knowing how to give every thing its proper and corresponding character agreeably to the subject, consists the excellency of what the artist terms *a good draughtsman.*

Drawing, considered as a mechanical operation, is of easy attainment; but the powers of invention depend on nature.

Drawing, as far as it is connected with mere imitation, is a mechanical operation, and may be acquired by a person of very moderate talents. So may a knowledge of bodies, properties, facts, events, and fables, by reading. But the powers of invention, the *vis poetica,* which distinguishes the bard from the mere versifier or journalist, the genius from the mere imitator and copyist, must be a gift from heaven, bestowed at the formation of the being. Neither this poetic energy, nor the inventive powers of the artist, can be taught in schools or academies; but they both may be buried in rust and inaction, if proper objects are not presented to call them into motion. So the inventive powers of genius will be futile, if unaccompanied by a skill in drawing. Without this, the learning of the painter or sculptor cannot be shown to advantage: it is the *sine qua non* by which all the other accomplishments are displayed.

From what has been already stated, the dependence of painting on drawing must be obvious; but how limited must their ideas be, who consider it as " the foundation of painting" only! We know it is such: for without drawing, it would be in vain to think of producing an effect; as mere color without form, must remain a crude and undistinguishable mass; yet it has far better qualities than this.

The utility of drawing evinced by its inalienable connection with many of the arts of social life.

Drawing is not only an accomplishment the most elegant, agreeable, and ornamental, but, at the same time that it is the foundation of painting, is of the utmost utility to the sculptor, the civil and naval architect, the engraver, the engineer, the mathematician, and navigator. It also assists the gardener, the cabinet-maker, the weaver, &c. In short, there is scarcely a branch of civil society that is not indebted to it, from the maker of the iron rails before

Utility of drawing.

before our house, to the tea-urn on our table. To it we are indebted for representations of those elegant remains of antiquity that have contributed so much to the advancement of our knowledge of fine form. Volumes of verbal description will never convey so true an idea of a thing, as the most slight sketch. Hence the source of much of our knowledge in antiquity, of which language could convey no adequate idea. To speak of the power of drawing in a very limited point of view: without it we could not have maps and charts; without them we could not navigate; and without navigation, we could not possess the advantages of commerce. Its application to ship-building must be obvious, as every part is made to a scale. As a mere power of imitation, it unquestionably sets a man at the head of creation, no other animal having made even the attempt.

To be able on the spot to make a sketch of a fine building, beautiful prospect, or any curious production of nature or of art, is not only a very desirable and elegant accomplishment, but in the highest degree entertaining. To treasure up whatever may occur in our travels, either for future use, or to illustrate conversation, to represent the deeds of the great of former ages, and to preserve the features of our most valued friends, has made this art not only one of the highest embellishments of our nature, but the delight of all ages. The greatest writers have united to praise, and empires to encourage it. It has been in the highest degree morally useful; and, where it has flourished, conferred honor on the country. In fact, society could not sustain a more severe loss than in being deprived of it; as many comforts, and all those elegancies that adorn the present state of our being, must depart with it.

The powers of the mind are invigorated by exertion.

No one can possibly judge of his powers from mere speculation; the test must be applied, before the value of the gold can be known. Nor will inactivity ever discover how far our fortitude will enable us to overcome difficulties, our patience to bear disappointment, or our industry enable us to range the wide field of art. The axiom so necessary to be remembered, that, were the arts of easy attainment, they would be unworthy the notice of a great

great mind, should induce us to increase our exertions in proportion to our disappointments; recollecting, that to strive with difficulties is noble, but to conquer is one of the highest points of human felicity. It is in painting as in writing: where difficulties occur, they arise from not clearly understanding the subject. Hence, to be able to represent an object justly, we must understand its fabrication; for it would be in vain to think of drawing the arch of a bridge correctly, without knowing how it was keyed or put together; or even a basket, if we did not know how it was woven.

National advantages arising from the excellence of our artists.

Among the number of our own national advantages, and which some may think superior to all others, we may observe, that the excellence of our artists has turned the balance of trade in our favor. For though we formerly imported vast quantities of prints, we now supply all Europe, and import very few. Even for the decoration of our books, we were formerly obliged to apply to strangers: but Heath has added a taste to that department of art unknown to former engravers in the historical line: and, among the Topographical Publications, many of those prints that accompany the "Beauties of England and Wales" must be highly interesting for taste and beauty.

In the beginning of the last century, the writers on the continent amused themselves in endeavouring to assign a cause for the dulness of us islanders in not having produced one historical painter. Our northern latitude, being involved in fogs, was among the reasons assigned: but the cause of such absurd inquiries has ceased, and the mental capacity of Britons no one will now dare to question.

As the arts have flourished, the nation has attained consequence.

The consequence of our nation and the arts appear to have advanced together. The first is evinced in our colonial possessions; and if we go back to the time of Henry the Eighth, we shall easily discover the state of commerce, and the comfortless situation of society at that period, compared with the present. Hollinshed observes, that chimnies were a novelty, as were pewter ornaments for the table. Straw formed the bed, and a good hard block of wood the pillow. Then was the dawn of the arts. Since which time they have been advancing, and are now, thank God! matured

tured into a glorious mid-day, under the auspices of his present Majesty.

The arts have been greatly benefited by the patronage of his present Majesty.

It is impossible to speak of the arts, without expressing our gratitude towards their great patron; and were his name to flourish in no other way, that of George the Third will be sacred to posterity with those of Leo, Julius, and all such as have a claim on eternity, as the protectors of art. His Majesty has done for the arts what no Monarch of this nation ever did before: he has given, by his patronage, a turn to the national taste highly beneficial to the profession, which the public are bound to support by a liberal and fair encouragement. With respect to the mere act of buying, we are bound to consider his Majesty in the light of a private gentleman, who regulates his expenditure according to his income: and we ought to thank God that it is so.

The good effects of the arts exemplified by the improvement of national taste.

Holbein had not taste enough to change the grotesque fashions of the court of Henry the Eighth. He brought about a revolution in architecture; but he introduced a mongrel style, inferior to the Gothic of that period. Zuccaro was in England in the time of Elizabeth; and during that long reign, we find little improvement in architecture, dress, or in the general circle of elegancies. It was a court of intrigue and vanity. In the reign of James the First, Van Somer and Cornelius Jansen paved the way for Van Dyck—an epoch of taste: but this appears to have been confined to the court, and a few noble collectors; and the troubles of Charles, his successor, prevented his giving them a more general influence; yet his reign stands high in the history of architecture, from having produced Inigo Jones. Under Lely, taste sank into Indian gowns and flowing perukes; till fashion became a monster in the time of Kneller, and appeared in buckram coats, square-toed shoes, and disproportioned head-dresses in the ladies. This style of dress prevailed till within these few years, when good sense, and a more just taste, broke through the buckram and whalebone, and produced the present easy and elegant mode of attire; which may be said to mark a point of national excellence. Reynolds contributed much to this change; his whole life was a struggle with the hydra Fashion, as his works evince.

The

The above statement will be found not to apply only to the article of dress, but to extend to every department. Let us, for instance, from the period of Henry the Eighth, examine ship-building, civil architecture, our furniture, plate, &c. and we shall find them to have nearly improved together, or to have fluctuated as the taste for *dessin* prevailed, till the patronage bestowed by his present Majesty, by exciting a love for the arts, improved the national taste to its present great and highly respectable state.

Portrait painting defended by adverting to the principles that give it birth.

However much we may lament that historical painting is not sufficiently encouraged, yet we must dissent from those who support the old but erroneous opinion, that our love of portrait painting arises from a national vanity. This ridiculous idea has been bandied about, both by foreigner and native, till many, who take up with opinions without examining them, have believed it true. We boldly assert, on the contrary, that it is national virtue that gives it birth, and a desire the most rational, that of preserving the images of those we love and delight in constantly before our eyes. It argues great national beneficence, and goodness of heart. We may in some measure judge of the disposition of the master of a house, from the number of portraits he possesses: they cannot be likenesses of his enemies. Hence his choice must be founded on love, and not, as that of the ancients' was, on pride and vanity. The portrait painter, therefore, becomes morally useful, by increasing that social tie that binds society together, in keeping before our eyes the images of departed worth, or of existing merit. It is only those who neither love, nor are beloved, that have no need of the portrait painter.

Advantages of drawing even to those who do not follow it as a profession.

Before we dismiss the present Essay, we shall endeavour to point out some of the advantages that result from the practice of drawing, to those who do not make a profession of it. Many must be obvious from the former part of this paper. To every gentleman who travels, it is absolutely necessary; for, independently of its teaching him to see accurately, the curious and ever-restless eye of the artist comprehends more, at one view, than the common observer will notice in an age. The volume of nature is laid open to him; his attention is alike directed to the vast and to the minute;

men and manners are not concealed from his view, and his imagination clings to perfection with ineffable delight.

It is not too much to say, that drawing opens the mind more than years devoted to the acquiring of languages, or the mere learning of words: it teaches to think. The artist is a true logician: not content with producing effects, he is ever inquiring after causes founded on a visible demonstration, to exhibit them in his works.

The practice of the arts improves the reasoning faculties,

We must not rank it among the least of the advantages resulting from the practice of the arts, that it inures the reflecting mind to the most enticing sort of logic. The practice of reasoning upon objects in themselves agreeable, tends to produce such a habit, and habit strengthens the reasoning faculties. Besides, while the mind is engaged in obtaining knowledge, we escape the insipidity and indifference connected with the tediousness of inactivity. Hope attends labor; a blessing unknown to those who live lazily on the toil of others. The sensualist imagines he enjoys the world, because he eats and drinks, and runs about upon it; but to enjoy it truly, is to be sensible of its greatness and beauty.

harmonizes the temper,

Independently of keeping the mind employed, the arts contribute to harmonize the temper; and the power of drawing brings with it so much mental enjoyment, that youth, in order to be occupied, is not tempted to precipitate into the ruinous and destructive vices of gaming and drinking. It defends us, in the meridian of life, from the wild schemes of ambition; and, in old age, it becomes a sure shield against avarice. Shenstone observes, "Wherever there is a want of taste, we generally observe a love of money and cunning."

and regulates moral conduct.

The influence it has on our moral conduct is, perhaps, one of the greatest recommendations to the study of the arts. No one can meditate on the order observable in nature, and not reduce his conduct to a similar standard of regularity. To have a just relish for what is elegant and proper in painting, sculpture, or architecture, must be a fine preparation for true notions relative to character and behaviour. Should such a one be overpowered by passion, or swerve from his duty, we need not fear but he will return

return on the first reflection, and with a redoubled resolution not to err a second time: for he cannot but observe, that the well-being of nature, as well as of the individual, depends on regularity and order; and that a disregard of the social virtues will ever be accompanied with shame and remorse. Passion is a whirlwind, that shakes the human frame, as the convulsions of an earthquake disorder that of nature.

The study of the arts essential to the improvement of those who travel into foreign countries.

Every Briton that travels, should propose to himself pleasure and advantage, and his inquiry should enable him to add to the national stock of knowledge; for it cannot be said that he travels to enjoy the advantage of a better government, or because other nations have a greater commerce. Hence, then, it must be for arts and learning. And how is he to become acquainted with the former, without a knowledge in painting, sculpture, and architecture, any more than he could with the latter, without a knowledge in the languages of the countries he may have occasion to pass through? Lord Bacon says, "Travel, in the younger sort, is a part of education; in the elder, a part of experience. He that travelleth into a country before he hath some entrance into the language, goeth to school, and not to travel." The same may be said of those who travel before they have obtained a knowledge in the polite arts. How many noble works of architecture did Lord Burlington bequeath to his country! They remain monuments of national taste, highly honorable to his memory.*

* Let us be permitted to mention the honor the arts at present derive from the masterly productions of the Earl of Aylesford, Sir G. Beaumont, Sir R. Hoare, W. Scrope, Esq. of Castle-combe; Captain Lewis, of the Royal Navy; Captain Mordaunt, and many others, whose works will ever rank among the first productions of the pencil. Lord Warwick is said to possess the true poetic spirit for composing heroic landscape. While we are recommending to gentlemen to learn to draw, it must not be understood, that we wish to deprive the ladies of the pleasure and advantage that must result from their practising an art that stands, perhaps, before all others for improving our taste, particularly in such things as are connected with decoration.

Great caution is requisite in the choice of a master, to those who are about learning to draw.

Though we recommend learning to draw thus generally, we must say it requires the utmost caution in the choice of a master; for, should his abilities be confined, or his taste depraved, there is great danger of the poison being conveyed to the pupil: and if, in the end, his better understanding rise superior to the evil, he will, unfortunately, have much to unlearn. Above all, if he be arrived at an age to discriminate, objects worthy attention should be set as examples of imitation; he should not be amused, and his time wasted, with gew-gaws and trash, beneath the dignity and attention of rational beings.

Best modes of tuition.

Every one is acquainted with the progress of what may be termed common or school education. The masters begin teaching the letters, and then proceed to syllables, which are joined into sentences: but the ultimate end is, composing themes to call forth the power of invention, and convey a more exquisite idea of the language. Exactly so should be the progress in teaching drawing. If the knowledge to be obtained be the human figure, we begin with parts; as eyes, noses, heads, hands, &c. which is the A B C. This, of course, leads to the whole figure, which may be compared to spelling; that naturally conducts to the round, or drawing from plaister casts; then from the life; and ultimately to composition. Should landscape be the pursuit, the progress is precisely the same. We begin with parts, or single objects; as trees, bridges, cottages, castles, &c. Here again is the alphabet. This too we quit to copy wholes, or a combination of objects; and, in the end, we apply to nature, which sets us free from our master. Then we must improve by our own activity; and, like the bee, cull the honey from every flower. As much of our success depends on the abilities of the master, the greatest care should be observed in the choice. He is but as a crutch to the lame; but we ought to make ourselves sure it is sound, and without flaw or shake; that is, as far as our judgment will permit, or the opinion of friends direct.

In acquiring a knowledge of the fine arts, the foundation must be laid on just principles.

He who aspires to a knowledge in the fine arts, can only hope to succeed by turning his attention to the sensitive part of nature, particularly by an inquiry after such objects as are naturally agreeable,

able, or the contrary: also such as are grand or mean, proper or improper. This is the only foundation of a just and rational taste, and, like morals, may be cultivated to a high degree of refinement. The fine arts, where the feelings only are concerned, will please, from their novelty, in the prime of life; but the delight will cease in a more advanced period, when the fervour of the imagination goes off. On the contrary, where we are governed by just principles, and a thorough knowledge, they will afford scope for fancy as well as judgment, they will grow into a favorite entertainment, and their vigor will prevail as strong in the evening as in the morning of life. This only can make the arts truly delightful. It is not a few technical phrases, picked up from professional men, which may enable one to babble like a parrot, that can at any time please or be pleasing. Science is a coy lady, and will not grant her favors without being long courted. But, should we aspire to no higher character than that of the mere critic, a small stock of information will suffice; and practice will increase confidence where there is nothing to lose. Criticism is a lady of easy access: the want of meaning she supplies with words; and the want of knowledge is recompensed with cunning. She flatters all; and those whom nature has made weak, or idleness keeps ignorant, may feed their vanity at her shrine.

Perseverance commands success where nature directs the pursuit.

Genius has been compared to fire from flint, which can only be produced by collision: if so, success must follow where nature directs, and perseverance attends. Activity is a necessary ingredient to enable us to obtain a knowledge in art; and should we find others out-step us, let us redouble our diligence, and comfort ourselves with the recollection, that a late spring produces the greatest plenty.

> Explore thro' earth and heav'n, thro' sea and skies,
> The accidental graces as they rise;
> And while each present form the fancy warms,
> Swift on thy tablets fix its fleeting charms.
>
> MASON'S FRESNOY.

ESSAY

ESSAY VIII.

ON MANNER AND PENCILING.

Peculiar marks I hold to be generally, if not always, defects, however difficult it may be wholly to escape them.

SIR JOSHUA REYNOLDS.

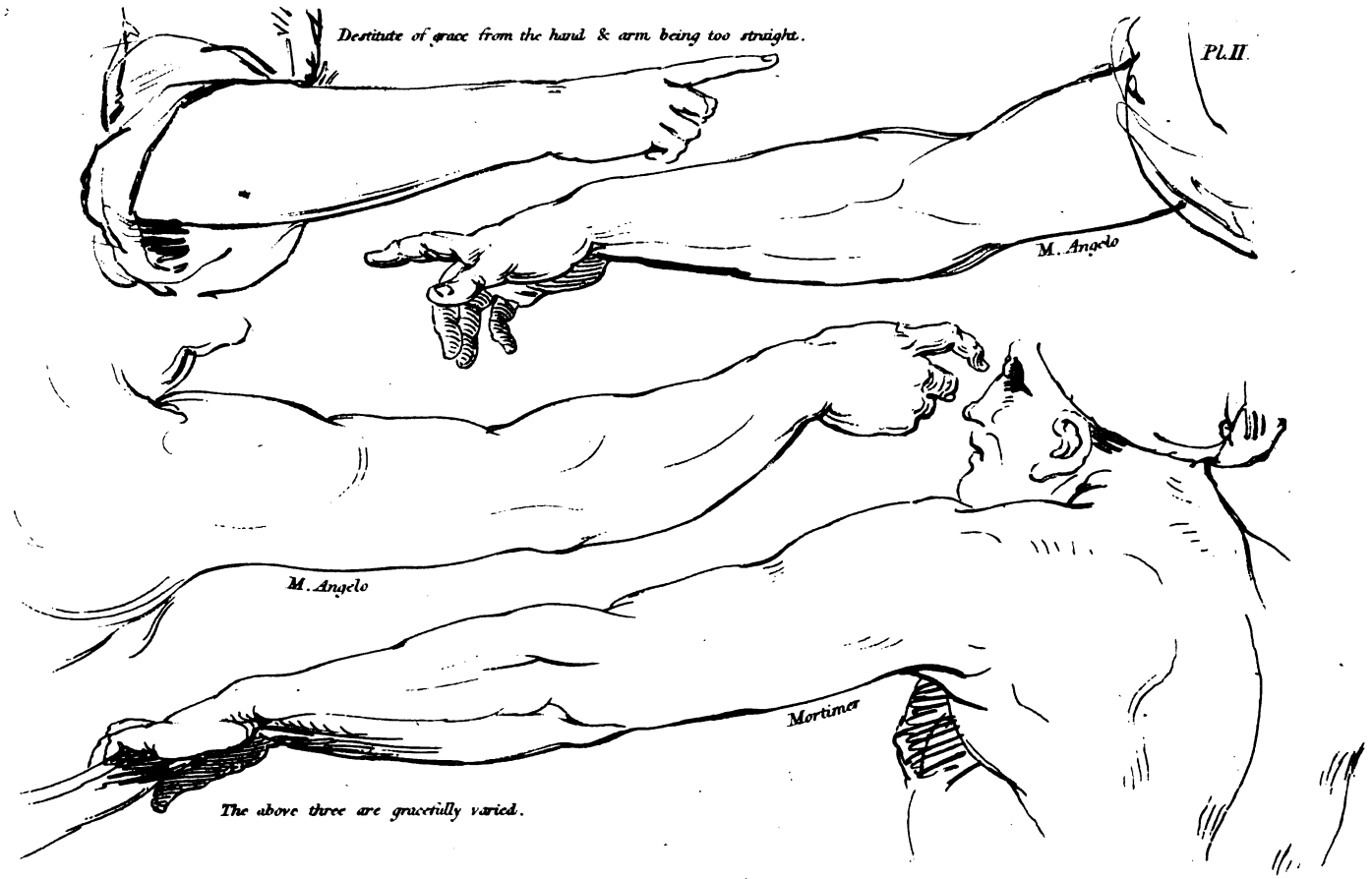
The term, *Manner*, is expressive of any prevailing characteristic.

THE word *manner* may be applied to color, light and shade, and penciling. It is expressive of certain peculiar marks that invariably characterize the works of each individual, as in some a blueness in the coloring prevails, in others a grey or yellow, while others are distinguished by a harshness in the shadows; in one the penciling is round; in another, square or forked. So far is a new manner from being a mark of genius, as some assert, that, could perfection in painting ever be attained, it would be unaccompanied by any peculiarity whatever.

In that part of our education which is to be obtained by copying, we ought to be particularly careful that the works we copy, or the master we imitate, have a manner the purest and the least vicious possible; for we may rest assured, that singularity, which in some is glaringly absurd, will be the first portion we shall inherit.

A mannerist must always be inferior to his archetype.

He who forms to himself a model in a master, will be always inferior to the archetype: the heads of all the great schools have been superior to their imitators. Nature rises in the same degree over the servile and base. M. Angelo was superior to his disciples, and that in proportion to their dependent habit of thinking. The same cause placed Raphael, Titian, the Caracci, &c. at the head of certain classes of artists, many of whom have followed their masters limpingly and awkwardly. The same baneful desire of imitation is equally detrimental to poets; for the arts cannot be called liberal in the hands of those who want spirit to think for themselves. Not to acknowledge the favors we receive, would be illiberal; but to sink under them into a state of slavery, is base. The wisdom of the world may inform, but we must improve from ourselves; for precept will do but little if the mind is not susceptible of it; the seed must be suited to the soil. The mind, like a fine spring of water, will become more productive and clear the more it is used.


Destitute of grace from the hand & arm being too straight.
Pl.II.
M. Angelo
M. Angelo
Mortimer
The above three are gracefully varied.

Peculiarity is what chiefly characterizes the different masters. We say, for instance, the manner of Raphael is dry and hard, thereby indicating the too violent display of outline, the decisions and abrupt divisions in the shadows, with the parts not sufficiently lost in their grounds. That of Spagnoletto is forcible with much red in the flesh; while in that of Rembrandt we expect little light, with a glow of color, that may too often be called rotten-ripe. We may further observe the dark manner of Guercino and the silver of Guido, with many others not necessary to mention. What are those differences in the various masters, but so many singularities that characterize and distinguish the individual?

The enumeration of peculiarities of various masters.

Raphael's first manner was like that of his master Perugino; but this he soon quitted for a sweeter mode of color, which he caught from Da Vinci and Bartolomeo, and for a more noble and elevated style, which he acquired from M. Angelo. Julio Romano imbibed much of the fire of his master; as did Rosso and Prematicio of theirs. The Caracci adopted a most liberal manner of imitation, founded on a combination of the excellencies of all the great schools, and ultimately produced one entirely new. Domenichino, Guido, Guercino, and Schidone, exhibit in their works but slight traces of the school they were formed in. Van Dyck is perfectly original. Our countryman Reynolds is an example of this liberal manner of imitation; we see in his works the grace of Corregio and Parmegiano combined with the beauty and richness of Venetian coloring, accompanied with the *chiaro-oscuro* of the Flemish and Dutch. La Sueur's first manner resembled his master Vouet, which he soon quitted, and made himself superior in every part of the art. Le Brun was influenced by the same spirit of independence, and left his master far behind.

Of those who have been destitute of the pride of independence, and have fallen into a narrow, confined, and illiberal kind of imitation, we will point out a few. Guido was imitated by Sirani, Poussin by Verdier, Paul Veronese by his brothers, and Jacomo Bassan by his sons. Rubens was imitated by Jacques Jordans, who has increased the excesses of his master without adding one perfection of his own. Rembrandt was followed servilely by Bramer,

Examples of servility of imitation.

mer, Eckhout, De Gelder, &c. We might enumerate many others, which must occur to every one's recollection, whose works pass with the ignorant for those of their masters. Perhaps this difference in the works of artists may arise from the external objects, and their images painted in the eye of some, not agreeing; which may also account for the variation we observe between the bulk or altitude of bodies and their representations by various artists. This peculiar habit of seeing may constitute what we call manner.

The best works are the most divested of any prevailing peculiarity.

As perfection cannot be attained, every artist, of necessity, will have a manner; but in proportion as he succeeds in approaching perfection will his manner become the more pure. This he can only hope to attain by an extensive inquiry; that is, by not slavishly tying himself down to the imitation of an individual. He is bound to show in his works that he has opinions of his own, and that he dares to think for himself.

The *Schools* have proved the ruin of art, by generating imitators.

It is certain that too much copying, or too great a devotion to the works of some favorite master, brings on a habit of seeing even nature with his imperfections. Hence it is, that what is termed the Schools, have in the end proved the ruin of art; not because they were bad, but because weak men have been content with nature at second-hand: some author calls such people not Nature's sons, but her grandsons.

Penciling; what: its various methods pointed out by reference to the works of the best masters.

Before we conclude this Essay, we will just touch on the manner of *Penciling,* also called handling. The use of the pencil is distinguished into the smooth or mellow, and the expeditious or bold. The application of those manners must, in a great degree, depend on the size of the picture to be painted, and also on its situation and subject. As far as subject is concerned, the former method best applies to objects in themselves beautiful; as elegant female figures, young and sleek animals, pastoral, and all objects intended to delight. The latter manner will best associate with aged, broken, and irregular objects, and such scenes as are intended to excite terrible emotions. The bold pencil of Rubens is highly admirable, and is a great beauty in his pictures; while the pencil of Van Dyck is more soft and mellow. Claude had a smooth pencil, suiting his choice of subject; on the contrary, Salvator Rosa is bold,

bold, and well impasted with color. The pencil of Titian is a fine example for the heroic in landscape, or what may be termed the historical style, and which, as mentioned in our first Essay, derives its name from the dignity of the objects of which the picture is composed. Those are mistaken who imagine that it derives its character from slightness and indecision, and who dignify their own crude and undistinguishable masses with that noble appellation. The pencil of Titian is firm, bold, and at the same time decisive; and in the higher style of landscape, may be offered as an example worthy of our attention. We shall find numberless examples in the Dutch school to direct our hand in the pastoral; and the pencil of young Teniers is, perhaps, the finest in that part of the art. The pencil is not a mere vehicle for laying on the color, but its motion must express the character of the various objects it may be employed on. As in landscape, the foliage of trees, incrusting of the bark; on cattle, in representing hair and wool; the character and folds of drapery, the thinness of flowers, &c.

Essentials of painting independent of manual practice.

As well as the manual practice, painting requires, 1. A boldness of hand in the dead-coloring: 2. In the second coloring, more circumspection and labor: and, 3. Thorough patience and attention in the retouching and finishing of the picture. These qualities can no more be separated than Venus and the Graces.

Mode of obtaining a good manner of penciling.

He who wishes to insure to himself a good manner of penciling, should avoid copying such pictures as are imperfect in that respect; for, if we begin with a slovenly or bad one, every step will plunge us deeper in error. But all attempts at painting will be vain, if we do not possess the power to determine the form at once, which can only be acquired through a previous practice in drawing; for on this the clearness as well as the firmness of the penciling depends.

Methods of preparing a picture, with directions for finishing.

There are two methods of preparing our picture: one is, to draw in the objects with their ground color, carefully laying in the shadows, dead-coloring the lights solid, and *preserving the shadows transparent throughout the work;* in the second stage, to correct the forms, and add to the darks where wanted; and, thirdly, after oiling out the parts, bringing the whole into harmony by glaz-

ing, scumbling, and finishing, with the extreme lights and darks. This direction is general; for, after the lights and darks are added, parts may require to be kept down, enriched, &c. as practice must direct. The second method is to dead-color *solidly throughout*, and to finish the shadows by glazing. The latter method admits of greater changes being made in the work during its progress than the former.

ESSAY IX.

ON STYLE.

Nor, whilst I recommend the studying the art from artists, can I be supposed to mean that Nature is to be neglected.

SIR JOSHUA REYNOLDS.

The perfection of painting requires a perfect unity in the whole work.

PERFECTION in painting requires that the choice, the imitation, and the execution, be directed to the same idea: this only can produce a perfect unity in the whole work. It will appear defective in proportion as it is deprived of a union of these qualities; as that which possesses the fewest faults will ever be the most perfect work. Hence the foundation of a rational inquiry after excellence in art; for he who wishes to examine a picture nicely or critically, must make himself acquainted with the first idea, or general intention of the whole, then of each part separately, considering them in themselves as relative to each other, and to the whole.

An inquiry after the origin of the different styles of painting would naturally lead to a history of the art itself; but as that is a subject that has been so frequently handled, we shall only touch so far on it as may immediately answer our purpose.

All criticism on the works of the ancients is but of little use, as its truth cannot be established by reference to the works themselves.

The so-much-boasted criticisms on the works of the ancients, which are to be found in various authors, can be but little depended on, though often dressed up in the technical phrases of art; because the strongest language will always be used on the most extraordinary occasion, but the advantage resulting to the reader will depend on the capacity of the writer. All discussion on works that have ceased to exist for nearly 2000 years is only loss of time,

as,

as, from want of reference, it cannot tend to illustrate any one rule of art. Such inquiries may serve to amuse the idle, but will not tend in the least to benefit the artist.

Mediocrity of the arts in Phœnicia.

The Phœnicians are believed not to have carried the arts to any great degree of perfection. To be sufficiently well for the purpose of exportation would be the utmost that would be required; and, perhaps, their merchants would not be inclined to risk much on articles, the buyers of which would be the wealthy, and often the ignorant. What might be requisite for the purpose of ornament, would be more likely to be showy than just.

The finest forms in art had their origin in Greece.

No one can deny, however humiliating the thought may be, that we are indebted to the Greeks for some of the finest forms at present in art. Many have attributed their superior powers to the climate: but we ought rather to ascribe them to the freedom they enjoyed, and to the wisdom of their legislators; not forgetting their enthusiasm for beauty, which they considered as a gift of the gods; and that with them, men were more valued for their personal merit, than for the wealth they possessed. The happy Grecian might rest contented in his poverty, as it was not thought disreputable, and that his abilities would prove a sufficient passport to society, and to the highest honors. The modern artist is solicitous of obtaining money, knowing that it is now the first test of his abilities in the opinion of the world, and a stronger recommendation than wisdom. Hence the nobler energies of the soul are weakened; and from want of the stronger motive, honor, the love of fame sinks into the base and selfish desire of wealth. This has induced the weak and pusillanimous to apply to the arts; and as they aspire after nothing but interest, they are unacquainted with those sublime conceptions the arts require.

It is always more easy to imitate the style than the reasonings and science of the original: hence those who succeeded the early Greeks, failed by degrees in the most essential parts; which may account for that sort of mechanical harshness, and often want of elegance, observable in some of the works called Roman.

The Romans appear to have encouraged the arts as a means of adding to their pride, and of feeding their vanity. As a nation,

The Romans encouraged art from principles of vanity; hence many of their works are destitute of taste.

they are rather to be viewed at a distance; their character is too selfish and oppressive to invite to an intimacy. We have no right to look for true taste among a people who could drag their captives at their chariot wheels, or slaughter them in theatres. They appear to have preferred pomp and show, "barbaric pearl and gold," to true taste; and thus to exhibit a picture of gaudy and well-disciplined barbarians. A nation which places its first reputation on arms or war, will never have a higher esteem for the peaceable professor of design than a Spartan or a Roman. Many of their most renowned works are recommended more to notice on account of their richness than beauty, as Nero's golden palaces, &c. Pomp and luxury was their object; and they fell into the common error of ignorance, that of augmenting the matter instead of improving the form. The best works produced among the Romans, from Augustus to Trajan, are justly held to be of Grecian workmanship.

The cause of style among the moderns must be sought in the national character.

Among the moderns, every country that has formed a school, appears to have had a cause for its style in its national character. The gravity of the Florentines and Romans might require that justness and truth of form which they saw in the antique statues. The Venetians, a wealthy and gay people, would delight in magnificence from their commerce with the East; and painting for the rich and luxurious would necessarily introduce splendor and brilliancy of color, with processions, feasts, &c. The Flemish and Dutch were content with superficial or general representations of things. Of the French, the best masters have sought perfection in the Roman school; while others, complying with the national love for splendor, have sought perfection by bustle and show. Of our own nation, the love of locality and portraiture may be said strongly to mark the *amor patriæ*, and to exhibit our charity and love for each other.

A knowledge of the different styles is essential to eminence:

A knowledge of the different styles is absolutely necessary to enable us to think deeply and freely. No man, however great his powers, was ever capable of subsisting on his own stock: the more wide the field of inquiry, the more we increase our knowledge, and quicken and enlarge our ideas. We cannot doubt but that M. Angelo

M. Angelo and Raphael possessed all the knowledge of art discovered in their time. It is our duty to live, as it were, amidst the great works of art, that, by enriching our minds, we may be able to produce something great and noble of our own. This is the true spirit of imitation, and which we may continue, without fear of its doing us an injury, from infancy till we arrive at the fullest state of vigor.

by it we can ascertain the master who executed any particular picture.

By style, as well as manner, we are enabled to judge if a picture be the work of a certain master; for, should we remain doubtful from the former, a reference to the penciling may determine the point. For, as in writing or speaking, we shall generally discover in persons a fondness for certain phrases, or a peculiar turn or connection of their sentences, by which their style may be known, so in painting we shall discover some favorite part forced on the eye; or thought, attitude, or habit occur, which stamps the master's style. Every one will possess more or less of the style and manner of the master or school from which he comes. Raphael, in his oil pictures, never wholly got rid of that littleness of style derived from Perugino.

Qualifications necessary to the attainment of a good style.

To insure a good style, we must early habituate ourselves to contemplate noble works of imagination. This, if connected with a vigorous mind, a lively fancy, a strong memory, and a good judgment, will be attended with success. That those qualities are necessary to enable us to form a good style, is certain; for, by the imagination we conceive images, and if the impressions be clear, the style will be so too. But should the images be faint and imperfect, the style will partake of these defects; for it cannot be denied that, as the painter is affected himself, in the same degree will he move the spectator. Hence, if the mind be dull, and indisposed to receive clear and distinct ideas of things, the style will be stiff and heavy; or, if the images be irregular and disordered, the work will be perplexed and confused. It appears to follow of course, that a lively fancy will be accompanied with a happy memory: through this we are supplied with the vast treasures of art and nature; for without a large stock of images, we shall never be able to diversify our works in the way variety demands,

mands, and they would appear insipid from the too frequent return of the same ideas. But, unless all this be accompanied by a good judgment, the imagination will riot at the expense of reason, and we shall never possess a sound and accurate style. Hence it is that we often confound genius with an active imagination, not recollecting that excess is not its character, and that the more we crowd with incidents, the more we weaken; and that, like great talkers, we may be bad orators.

The difference between taste and style, as exhibited from choice of subjects, and the modes of treating them.

Taste and style differ from each other; the former applying to our choice of objects, while the latter appears to arise from our mode of treating them, or the augmenting certain parts, and depressing others, as in the figures of M. Angelo, in which we see the convex lines raised so much as to give them a muscular and gigantic air; by attempting which, many of his imitators have often lost the essential character of the object. We say "the great style of Raphael's drapery," not merely on account of the casting of the folds, which shows *taste*, but from his dropping the minute parts, and taking only those essential to the great character in painting. The artists who have sought the great style have pursued the above conduct; that is, have attended to the great and essential character; while those who have forced the trifling parts on the eye, have formed a mean or little one. The great style requires the human face in its perfection; the other includes the wrinkles, and other marks of the infirmities of nature.

SUBLIME STYLE. The Sublime Style, though great, is divested of excess or extravagance.

The Sublime Style is by many connected with a certain degree of intemperance and excess. The attempts of such may justly be termed the hobgoblin style; for with them nothing is sublime but what will scare a man out of his senses. But scenes terrible or shocking, however admissible in poetry, or where an orator may have occasion to work on the feelings of his audience, do not associate happily with painting; and when attempted, without the greatest care and circumspection, become either ridiculous or disgusting. Brueghel, called Hellish, and also Callot, in their whimsical scenes, intended to affect us seriously. Rubens, out of the number of representations he has left of the fate of the damned, has rather shown a warmth of imagination than judgment in their treatment:

treatment: it is true, the machinery he had to use was human figures; but, instead of making the most of them, by exhibiting their sufferings, and thereby applying to our feelings, he has created a set of fiends that make us laugh. Scenes of horror require great delicacy of treatment, as the mind cannot dwell, without disgust, on representations brought home in that determined way which painting demands. Pilkington relates, from Sandrart, that Spagnoletto represented an Ixion on the Wheel so full of pain and agony, that the wife of M. Uffel, the possessor, from looking on it when with child, was so affected by it, "that her child, when it was born, had all the fingers distorted exactly as the fingers of the Ixion appeared in the picture." So sensible of the necessity of this delicacy have the best painters been, that they have concealed, as much as possible, the shocking parts of a spectacle. In the Slaughter of the Innocents, Poussin would be content with an incident or two, while Le Brun, in the same subject, has aggravated all the horrors by an endless variety of butcheries. Rubens, in one of the finest sketches of his we have had in this country, has represented, in a disgusting way, a Saint with his hands and feet cut off; and has, most injudiciously, nay, most insensibly and indelicately, introduced dogs licking up the blood. Contrast the above and Titian's picture of the Winding out a Saint's Bowels on a Wheel, with Domenichino's delicate and sensible representation of the Death of St. Cecilia. A British artist would display more feeling and delicacy in representing a bull-bait, than either Titian or Rubens have done in the above compositions. Justice must allow, that a want of delicacy is not often chargeable on the Italians.

Scenes of horror excite disgust: examples.

In the small compass we have been obliged to prescribe to ourselves, we fear it will become difficult sufficiently to compress the matter, and at the same time render the subject tolerably clear.

We take it for granted, that the well-informed mind is the true standard of whatever is great and illustrious in any point of view. Hence it will follow, that in works of imagination, we shall derive credit in proportion as we display more or less mental energy. For, though we may not possess the power of coloring, or

Great works command admiration in proportion to the display of mental energy.

or such other excellencies as would captivate the eye, yet we may exert the vigor of the soul in the reasoning and science of the work; and this energy it is in our power to improve by education and habit. One of our first duties is to enlarge and elevate our notions; for the dignity and grandeur of our work depend entirely on the dignity and grandeur of our thoughts, and the elevation of the soul. A greater misfortune cannot attend the arts, than for men of mean parts to practise them, either as painters or engravers, as they invariably communicate the same bad qualities to their works. We may look below the superficies, and not be dazzled with a gaudy appearance, or suffer our admiration to dwell on what the wise would contemn; or we may be led away after pageantry and pomp, mistaking them for true honor and glory.

The judicious introduction of accessory circumstances greatly heighten the effect.

By exerting the mind, we may raise our work into the sublime, from a judicious introduction of such accessory circumstances as may add dignity, or contribute to the illustration of the story; particularly if they have a skilful connection, and affect the imagination. We have noticed some such instances already in our Essay on Invention, as in Raphael's Paul at Lystra, Barry's picture of Elysium, &c. These accessory circumstances occur frequently in the works of the poets, and contribute much to heighten the scene; as in Lear, where the thunder storm makes the heart bleed for the sufferings of the old King: and how sublime does the vision of the dagger render Macbeth by its judicious introduction!

Vastness is productive of the sublime, as will appear by considering any object that takes up much room in the fancy. But we must be careful not to fall into a common error, and mistake greatness of bulk for nobleness in works of art: one of Lysippus's statues of Alexander, though no bigger than the life, might give the mind more noble ideas than Mount Athos, had it been cut into the figure of that hero. This subject has been in some measure amplified already in our Essays on Invention and Composition: it may therefore be scarcely necessary to mention, that the sublime requires that the subject of our picture should be a great one, and, if possible, carry with it a universal interest. In the composition,

position, simplicity and gravity are essential to produce grandeur: we cannot wish for better examples than are offered to our view in the Cartoons of Raphael; particularly the Paul at Lystra, his Preaching at Athens, and in the Death of Ananias. We shall observe great grandeur in those fine compositions by West, of the Departure of Regulus, Mark Antony haranguing over the Body of J. Cæsar, and Young Hannibal swearing perpetual Enmity to the Romans: the Death of Stephen, by the same artist, is full of the pathetic.

Too much contrast destroys the great style; it associates best with the pleasing. Beauty excites gaiety and pleasure, the sublime inclines to seriousness. Elevation of character is also necessary; a want of nobleness contributes much to depreciate the works of the Flemish, and particularly of the Dutch school. The Hercules, and the Apollo Belvidere, in their form, approximate most to the sublime, except we be permitted to conjecture what might have been the famous Jove and the Minerva of Phidias. A broad light and shade, or, in other words, a fine *chiaro-oscuro*, add an effect of sublimity. Some of Rubens' pictures strike wonderfully on that account; and Reynolds's Infant Hercules receives an uncommon air of grandeur from the broad and judicious disposition of the masses.

Elevation of character an adjunct to greatness.

Though this style does not require the soft harmonious glow of Venetian coloring, which agrees best with the beautiful, yet it by no means follows, that it authorizes a disregard of the grouping of the colors, to the total neglect of the general harmony of the picture. The coloring should be sober and dignified; we do not mean black and heavy, but composed of such colors as are full, rich, glowing, and rather deep than light. The penciling should be firm and decisive, with the parts well defined. We should particularly guard against trifling events, poor or mean thoughts, and whatever is low and vulgar; such things mar a good whole, and appear worse by contrast, like the blemishes on beautiful bodies. The most esteemed masters have carefully avoided introducing in their works things sordid and base: in the higher style, there should never appear any thing insignificant or unnecessary, as dogs, cats, parrots, &c. such things as these often add

Requisites of the great style; in coloring,

and in the avoiding vulgarity.

a grace to the picturesque, but destroy grandeur. Neither will theatrical splendor, or gaudy apparel, suit the sublime: the reason is, they affect not beyond the eye; and that which leaves no impression on the mind, we may rest assured, is not the thing we seek.

Qualities of the Sublime Style.

A work truly sublime does not merely please: that is the province of inferior excellence. A grand work will confound, astonish, and, with the impetuosity of a hurricane, bear down all before it. The sublime appears founded on a union of the most noble and elevated parts of nature, joined to the most profound efforts of the imagination. Its qualities appear to be simplicity, with a certain uniformity united to solemnity and gravity. Simplicity is necessary to nobleness, as ornament destroys greatness of manner. So the parts should be ample, as is effected by large mantles, &c.

> At Agis' summons, with a mantle broad
> His mighty limbs Leonidas unfolds,
> And quits his couch.
>
> GLOVER.

M. Angelo and Raphael approach this style in their ideas and inventions, but neither appears to accord with it in his forms. M. Angelo, from attempting the sublime, produced what may be termed the *terrible*, in which the attitudes are forced and extraordinary, and the figures vast, robust, and muscular: he chose in expression the point most extreme, and generally departing from objects in themselves pleasing.

EXPRESSIVE STYLE. This style is very happily exemplified in the Cartoons of Raphael.

In the Expressive Style, Raphael stands a shining example, and appears to have touched the extreme point of excellence. Happily, we have some of his finest works at hand in the Cartoons. Witness his Elymas the Sorcerer, whose figure is most justly expressive of the punishment of blindness, which had befallen him; and the astonishment of the spectators is depicted with great judgment. But let us contrast the above with the Death of Ananias, and observe the consternation and terror in the spectators at a punishment so much more terrible. There we behold

behold with what a masterly hand the artist has raised the feelings, in proportion to the exciting cause, without the least waste of force in the expression. In the first picture is more repose; in the second, a greater degree of action, corresponding with the interest excited by the event. In the first picture, we see the surprise of an earthly judge at an event beyond the power of his understanding; in the other, a calm and dignified set of beings, conscious of the interposition of a Divine Power. Much has been said of the Cartoons; every one speaks of the dignity of the Paul, in the picture representing his Preaching at Athens, which, for simplicity and majesty, reaches the sublime. History is the walk that ennobles the art. This calls forth exertions that elevate and dignify our nature. It may be doubted, if the Greeks ever arrived to that degree of perfection in expression which Raphael has shown in his works: they certainly sacrificed it to the beauty of appearance. Still we shall look with delight on the Laocoon, the Dying Alexander, the Niobes, &c. Raphael, to assist the expression in his figures, appears to have marked the tendons; those who have sought beauty, have attended more to the fleshy parts of the muscles. His style of drapery is simply grand, in the extreme of perfection, and well worthy of being studied. Even Poussin, who is said to excel in it, is, in his best works, inferior. Raphael is more judicious and select; Poussin more natural. Justice must allow, that the former took the hint for this great style of drapery from M. Angelo. Raphael sometimes reached the graceful, and but seldom the beautiful, and never exquisitely. We have selected the works of the above artist, esteeming them the first for expression; but we shall find admirable traits of the same kind in those of the Caracci, Domenichino, Poussin, &c. Some who have attempted the expressive style, imagining that the whole merit lay in excess and violence, have writhed their figures into convulsions, when the occasion would not require more exertion than would be necessary to take a pinch of snuff, or to raise a straw; nay, they will not let them even sleep in peace. Such bombastic stuff may amuse the weak, as fashion

Examples in the works of other artists.

in art will please for a time even at the expense of truth; but the triumph will be transitory as a sun-beam on a winter's day.

BEAUTIFUL STYLE. Examples. The truly beautiful must be sought in the statues of the ancients.

The Beautiful Style requires that the objects be elegant, void of superfluity, and soft in the execution. Perhaps the truly beautiful style must be sought in the works of the ancients. The Apollo Belvidere approaches the sublime, and forms, of its kind, a point of perfection: some of the Niobes exhibit exquisite female beauty; but in the Venus de Medicis, and Apollo, we see it united with grace. It is certain, that in the antique statues we must seek the beauty of symmetry, and that we cannot study them too often to fix the impression of their excellencies on our minds; for it is next to impossible, but that every re-consideration must unfold new beauties. The true mode of study, is to impress their beauties so strongly on the imagination as never to be forgotten, and not to stand in need of their presence as a pattern. Boys are too often put to draw after the living model, before they have imbibed a proper notion of, or relish for, beautiful proportion. There is no danger of such studies injuring, as we are surrounded by fine examples in *chiaro-oscuro* and color; and of the two, decision is more commendable, than that slovenly manner which presents the mere idea of a thing like a dream: the former displays knowledge, the latter ignorance. There is a grent difference in painting, between taking the ideas of natural things without giving them form, and that determined method arising from a positive knowledge. Guido's heads are beautiful; but his choice was often injudicious, many of his objects requiring strong expression, which he lost for fear of destroying beauty. Albano's females are delicately beautiful; and we are surrounded by beauty in the portraits of Reynolds, and others.

In the GRACEFUL STYLE the antique statues are also the most perfect.

To form the Graceful Style, the motions of the figures should be moderate, easy, agreeable, and unaccompanied by violence.* The antique statues will assuredly afford the most perfect examples, because, on a comparison with the ancients, the moderns appear to have become a little affected, and too often to have sought grace

* See the Essays on Grace and Beauty.

grace in difficult attitudes, with forced and conceited turns in their figures. There are few of the Greek statues in which grace does not abound; for, as they sought beauty in their works, they cultivated grace as its inseparable companion. Very graceful are the Apollo and the Venus de Medicis; so are the Meleager and Hermaphrodite. The Hercules is also truly graceful and easy, as is the Antinoüs, &c. Raphael understood the grace of motion; but he had it less in the contours of his figures; and his dry manner of execution contributed much to destroy beauty. Corregio appears the most perfect modern, Parmegiano being sometimes too forced, and bordering on affectation. Reynolds's female portraits appear to have been touched by the Graces themselves. Among the works of our sculptors, the females of Nollekens possess such a combination of grace and beauty, as the Greeks might have acknowledged for their own without a blush.

Examples of grace.

The Florid Style must be sought amongst the Venetians, also in Rubens, and those Flemings who have followed him. Those who have practised it, have been content to please the eye by a brilliant display of color, contrast in their groups, and opposition in light and shade. They appear to have admitted every description of objects into their picture, provided they contributed to the bustle or pleasure of the whole. If this is not the most just style, experience teaches every one that it is the most popular, and perhaps we may add, the most profitable.

The Florid Style may be traced to the Venetians and Flemings.

This style is called natural, from the artists practising it, wanting the power to improve on the original, or of choosing the best of the kind. It is to be seen in the Dutch school in the works of Rembrandt, G. Douw, Mieris, young Teniers, &c. This school has improved the aërial perspective, and possesses great excellence of color and *chiaro-oscuro,* to which it has joined great truth, as far as a simple representation would permit. It has excelled in what may be termed the mechanical part of the art; and those who wish to seek after an elegant power of penciling, will be highly gratified in the admirable works of Teniers, Cuyp, Berghem, and others.

Natural Style. Best examples of this style to be found in some of the Dutch masters.

The

The above masters must not be confounded with those who have practised a style sufficiently easy, but who have been content with giving such an idea of a thing in their works as would serve to distinguish one from another, without regarding their perfection. At the head of this latter class stand P. Cortona and L. Giordano.

Each of the above styles has peculiar beauties

As each of the above styles has its peculiar beauties, we must cautiously guard against falling into the opposite extreme. The sublime is nearly allied to the extravagant; the expressive may be easily rendered bombastic or pedantic; and the beautiful, smirking or coquettish. The graceful, with the ignorant, may easily become the affected: perhaps there is but a slight partition between that affectation of grace in the works of Watteau, Bouché, and Le Moine, and the pure representations of Correggio, or those of Parmegiano. The florid may be mistaken for the showy and tawdry: this is most likely to happen from a cold lifeless imitation.

Great works are characteristic of energy, while want of spirit betokens imbecility.

Works of genius are ever the result of feeling, to which we must be directed by spirit and judgment. A painter, a poet, or a player, that imitates closely, will never excel. To be tamely alive in our works is not enough; spirit, vivacity, and vigor, are required. Whatever comes short of this, is but one remove from imbecility.

END OF ESSAYS ON PAINTING.

INSTRUCTIONS

FOR

DRAWING AND COLORING

LANDSCAPES.

Delightful Art! how great thy friendly pow'r,
That knows to cheer the melancholy hour;
To teach at once the troubled mind to bear
Oppressive ills, and soften fell despair.

GUIDE THROUGH WALES.

Yes! thou hast sooth'd my heart in Sorrow's hour,
And many a wayward passion oft beguil'd;
Thy charms have won me to Reflection's bow'r,
When Folly else, with visions false and wild,
Had lur'd my footsteps by her witching pow'r
From thee, enchanting Nature's loveliest child!

PARK'S SONNETS.

SECTION I.

GENERAL INFORMATION, SKETCHING, &c.

General Remarks.

THOUGH the following pages are designedly addressed to those who wish to acquire a knowledge of LANDSCAPE PAINTING, and are particularly intended to treat of the use of *Transparent Colors*, yet it should be premised, that those who wish to obtain a high degree of excellence in this, or, indeed, any other branch of the art, would do well to begin with the study of the human figure; for by accustoming themselves to draw from regular forms, they will get into a habit of copying nature with more firmness, and greater accuracy. This practice will also enable the young artist to embellish his landscapes with figures; an advantage, of which, if the knowledge be not early obtained, the looseness that must necessarily attend the drawing landscape, will be likely to destroy.*

Necessary articles for drawing and coloring landscapes.

It was premised, that the use of water-colors only was meant to be treated of; for which purpose the following articles will be wanted: a drawing-board, with a pannel, to strain the paper through when damped; a T square, compasses, black-lead and camel-hair pencils, Indian ink, Indian rubber, and the following colors: *yellows*, gamboge, raw terra de Sienna; *reds*, lake or carmine, vermillion, burnt terra de Sienna, Indian red; *blue*, dark Prussian; *brown*, Van Dyck. In addition to these, a decoction of bistre, or wood-soot, will be found of excellent use to tone with.

* This may be exemplified in Claude, who labored hard to obtain a knowledge of the human figure after he became a landscape painter; and how he succeeded, may be judged by the circumstance, that Sir P. Lely, who wished to have a picture of that master, desired him to paint one without any figures: this, it may be supposed, was taken in dudgeon; for he received the well-known picture of the Molten Calf, a piece, unfortunately, full of figures.

Directions for the young artist. Every object should be first sketched lightly, and the lines afterwards marked in more vigorous and firm.

The first thing the young artist must do, is to procure some of the best pictures, or drawings, for the purpose of copying; or, in lieu of them, some of the best prints; though the latter will not by any means be so useful as the former.* Strict care must be taken not to imitate the lines of the graver, which some self-taught persons do, and which, in the eye of one of any judgment, must always look as if they had taken so much pains to spoil the whole. Having procured a subject, proceed to sketch lightly, with the black-lead pencil, each part in its respective situation; to find which, great assistance will be derived from supposing horizontal and perpendicular lines intersecting each other in different parts of the original: these will serve to show what parts are over each other, and also those that may be of an equal height.

The situations being ascertained, begin to draw with a fine, *but sure and firm line,* the most remote distance; then come on with the nearer parts, making each stronger; and, lastly, touch in the foreground very strong; and in the darkest parts, make the pencil mark as strong as possible: this will give great spirit and boldness to the lines, and will also indicate the different degrees of distance, which will be afterwards found of great service in sketching from Nature. This is, undoubtedly, the best practice; for, though some ignorant people (who cannot draw) assert that it is bad, as there are no lines in Nature, and therefore it is unnatural; yet, as there is a perfect contour in Nature, to define form by lines is the highest effort of art. This beauty of line strongly prevails in the drawings of Leonardo da Vinci and Raphael, as historical painters; and in those of Berghem and Both, as landscape painters; and renders their drawings invaluable.† When

* The large figures, in imitation of red chalk, after Vanloo, will be the best subjects to copy, should the student not be able to get drawings; after which he must copy the best plaister casts, beginning with the most muscular.

† A lady of fashion, who insisted that drawing was unnecessary, wished an artist to put her *son to painting:* he not wishing to offend, and finding several others had taken the young gentleman before, to give

When the outline is completed, by every part being marked as correctly as possible, the first part to begin to work on with color, must be the sky, then the distance, next the middle-ground, and, lastly, the fore-ground; laying each part in with care, but not attempting to finish either, only to do what the painter calls to dead color; taking care to keep the parts more cold and tender than in the original; and always to work from a cold state to a warm one, as a grey or soft purple may be easily overcome; but a yellow, brown, or red, never: then, when gone over a second or third time, give the true tone; and, lastly, put in the spirited touches, or those touches of shadow in shade, that give animation to the picture.

Progression in coloring; the best method is always to work from a cold state to a warm one.

Great care should be taken, that no one part of the picture is finished before the other; but that the whole proceeds regularly together, otherwise it will be impossible to judge of the effect as a *whole;* that is, how one part will agree with the other when done. The last touches should be put in with great freedom, to give the appearance of ease. Sir J. Reynolds displayed more art in this part of his pictures, than any other artist; for, by loosening and easing the different parts of his pictures, he made them appear as if executed with the utmost facility and dispatch: this has induced some ignorantly to suppose, that they were done without thought, and thereby to fall into slovenly habits.* It may not be foreign to the purpose to remark, that the English artists are, in general, not only too careless where drawing is concerned, but also too negligent in finishing, seldom troubling themselves after the picture has got what is called a good eye, or such an effect as will strike at

No one part of a landscape should be completed before the other.

give him an easy task, set him to copy a picture of flowers, which, when done, was so bad as not to be known what it was intended to represent: on the lady seeing it, she asked what it was: "Why, Madam, (replied the painter,) *that is painting without drawing!*"

* This is so true, that a slight picture, with a red curtain, always passes with the ignorant as the manner of Sir Joshua, without reference to his reason for introducing it.

first sight: to avoid this, the student should be particularly careful not to copy from slight pictures or drawings.

In drawing, the hand should be as lightly rested as possible. An unfinished subject should never be shown to an imperfect judge.

Much of the ease of the touch will depend on not lounging, but to draw with the hand as lightly rested as possible, just bearing on the little finger, otherwise the play of the wrist will be prevented. The student will do well, not to fatigue his mind by persevering with a subject that runs cross, but rather leave it for a time, and proceed with another: and by no means show a half-finished subject, except to a person from whom he may expect information: this cannot be looked for from the half-bred connoisseur, who has, perhaps, a little of the theory, and none of the practical part of the art; but will be best obtained from a professional artist. Fresnoy seems to have been aware of this, when he wrote,

> Of all vain fools with coxcomb talents curst,
> Bad painters and bad poets are the worst.
>
> MASON.

Pope had possibly the same object in view in the following lines; as there is certainly nothing to be more dreaded than opinions of men who have little of art, and nothing of nature:

> 'Tis hard to say, if greater want of skill
> Appears in writing, or in judging ill.
>
> ESSAY ON CRITICISM.

After so much time has been spent in copying, as to get the free use of the pencil, and obtain some knowledge of the modes of combining the colors, the young artist must then go to Nature for his subjects; for should he continue to copy too long, it is a chance but he will fall into a *manner;* that is, a method of painting like some one else. This should be avoided as much as possible, if the student look forward to perfection. The decline of ambition is a sure barrier to excellence,

> Who, like the hindward chariot-wheel are curst,
> Still to be near, but ne'er to reach the first.
>
> DRYDEN'S PERSIUS.

What

What is meant by *touch*, is not, as many understand it, merely a wanton playfulness of the pencil, but a just power of delineating the form of the object intended, added to the greatest freedom. No stress is meant to be laid on this part of the art; for though execution is an excellence, it is an excellence of an inferior kind; its fascinating power ought to be guarded against, and the artist concealed as much as possible, otherwise he will lose more than he will gain. In studying from Nature, it will be found by far the best to begin with single objects, as they will not only be easier to get the forms of, but, from giving (in general) a sufficient quantity of light and shadow, will form a whole with less judgment, and therefore be more likely to insure success. This will be the only method of calling forth ideas; for, should the student copy till dooms-day, it would not teach him to think, which is the end of the art. Indeed, much of his success will depend upon the clearness of his conception, not only of the picture as a whole, but of each particular part.

In studying from Nature, single objects should be the first attended to.

From this period, every opportunity must be taken by the student, of comparing his works with those of the best masters; for should he neglect to do so, he will be just in the situation of the artists on the revival of the arts in Italy, and his progress to perfection, of course, will be but slow. He will find frequent opportunities of doing this, by occasionally attending at the best picture sales; and also by viewing the many excellent private collections in this country. The vast importation of fine pictures has, in a great degree, removed the necessity of the young artist going to Italy; and, in any case, he should by no means be sent there too young, (that is, *not before he feels his profession,)* as he should rather go there to finish his studies, than to study. Almost all our landscape painters bring away as much prejudice as spoils them through life; for it is by no means uncommon to see the air of that climate brought into all their English scenes; a thing just as absurd as Dutch figures in an Italian view; or, as once occurred in a picture of the Apostles awakening Christ in the Storm, where the figures were Dutch, with a Dutch boat, and even Dutch colors. This remark is not made to deter the young artist from going

The student should compare his works with those of the best masters, that he may discover his defects, and avoid them. The custom of going to Italy to study, is far less necessary than formerly.

going thither, but merely to guard him against the adoption of those prejudices that most writers on the subject of painting have too much encouraged; we mean the introduction of Italian skies, without considering climate. Countries, as well as men, have their peculiar character, and should, no doubt, be equally attended to. The beautiful silvery tone of distance that attends some of our tolerably clear days, is highly fascinating, and must interest every one but the coxcomb, who can talk of nothing but the serenity of an Italian atmosphere. Some men have carried the infatuation so far, as to suppose that a man cannot become an artist of any celebrity, who has not inhaled the air of Italy; as if the atmosphere had a divine virtue, and could make painters. Indeed, as it will be necessary for the young landscape painter to travel, he cannot do better than by going to Italy; but should that not be in his power, he may comfort himself by the reflection, that many of our best artists are in the same situation; and that England has produced her finest sculptor without this foreign aid. The intent of his travelling should be the enlargement of his ideas; and go where he may, this should be his primary object, both by reference to works of art, and to those of Nature. To this end, the sketch-book should be always at hand, to enable him to make each beauty that may occur his own; otherwise they may escape his recollection.

The great end of travelling is to acquire knowledge.

Wilson used to say, that "Every thing the landscape painter could want, was to be found in North Wales." It is evident, that many of the grandest of his scenes are from ideas collected there, as may be seen in the peculiar character of his rocks. That it is a fine country is beyond all doubt, and would afford subjects for Claude, Poussin, and Salvator Rosa; and should the student do justice to them, he need not fear obtaining a reputation.

It must not be understood, from the frequent reference to the works of the best masters, that the young artist is desired to pay an implicit respect to them; no, he that judges art by art, will be directed by an imperfect guide; the rule must be sought in Nature. Yet, where a reference may be necessary, it will be an easier and more certain task to point it out in a master, than by any

any application to Nature, whose features being eternally varying, nothing but the occurrence of that particular kind of color or effect wanted would do, and that can only be shown on the spot by some able artist.

The station for sketching a landscape should not be taken too high; neither should the extent of horizon included, exceed 45°.

There is a common prejudice among mankind, and which is recommended in many of the books that treat on landscape painting, that to take a view, the person should get on a hill: this will always produce what is called a bird's-eye view, and will never look well; on the contrary, the height of the horizon should seldom exceed one third of the picture, except on some extraordinary occasion.* Great care should also be taken, not to take in too great an extent of horizon; the rules of perspective admit of only 45°; this, if possible, should never be exceeded, as it will increase the difficulty in the management; and one common fault is the including too much.

Single, or few objects, admit greater delicacy in finishing, than where the picture is crowded.

As single objects, or not more than two or three, in a picture, will be found the easiest to begin with from Nature, they will also admit of being more exquisitely finished, which is not the case in a picture containing a great many parts, where an attention to the whole supersedes every other consideration; or, as it is technically said, that 'to relieve every thing, you will relieve nothing.' As, therefore, single objects require more detailing, they will also be likely to introduce a habit of care in the future operations of the art.

In sketching from Nature, care must be taken not to approach the object too nearly.

In sketching from Nature, care must be taken not to get too near an object, as, by having too short a point of distance, it will be made to appear under so great an angle as to look quite distorted. This disagreeable effect will be avoided by observing, (unless prevented by circumstances,) never to be nearer the building, &c. than twice its elevation, or length, which will bring the object

* An artist who wanted to make a view of Liverpool, was told by a person, he could show him a good situation, and for that purpose took him to the top of the Exchange! It is really surprising how many of the old views were manufactured, when it is considered that balloons were not in use, as some of the places (as Durham, &c. in Buck's Antiquities) are on high hills, which you are looking down on.

object within an angle of 45°. This rule also holds good with respect to looking at pictures, as it is impossible to see the whole at a less distance than twice its longest side. As that may be considered as the focal-point, it will at once account for small pictures requiring more finishing than larger ones, as the eye, at the time it takes in the whole, is capable of distinguishing its most minute parts; therefore, every thing not seen at that distance, may justly be considered as redundant. It would be happy for the artist, if, in looking at his pictures, the spectator would observe two things: first, to place them on the plane of their horizon; and secondly, not to go nearer them than the above focal-point.

A certain degree of knowledge in geometry, chemistry, and optics, is necessary to constitute a good artist

As perspective is materially connected with geometry, inasmuch as it depends on the doctrine of proportions, the properties of similar triangles, and the intersections of planes, it will be necessary that the student should consult some abridgment of Euclid. A common book among the painters, is Le Clerc's Practical Geometry, which, with Priestley's Perspective, will be quite sufficient for the artist; but those authors he ought well to understand before he goes to Nature. This is mentioned as absolutely necessary. A knowledge of that part of chemistry that relates to colors will be of great service; and also, that part of optics called chromatics, which explains the colors of light and of natural bodies. This will enable the young artist to work on more certain principles; and will also be productive of another grand benefit, that of extending his knowledge.

In the practice of the picturesque, the ruler and compasses will be but of little service, as they can only be wanted in finding the vanishing-lines, &c. in perspective, or in setting off the proportions in regular buildings; but the outlines ought invariably to be done by hand, otherwise they will look stiff and mechanical.

Flattery to be carefully guarded against.

One thing that the student ought most strongly to guard against, is the flattery of his friends, as every one has his little circle of admirers; the moment he conceives this as the applause of the public, his progress in the art is stopped: he should learn to prefer the opinions of the learned few to the praise of the ignorant multitude. On the contrary, should he meet with disappointment, he

he will have the comfort to know, that, as they make him humble, they will make him wise.

> Of all the causes which conspire to blind
> Man's erring judgment, and misguide the mind,
> What the weak head with strongest bias rules,
> Is Pride, the never-failing vice of fools.
>
> POPE.

It is said, that Mortimer used to lament his having received the premium of the gold medal from the Royal Society, as from that moment his exertions ceased, from an opinion of greatness.

SECTION II.

LIGHT AND SHADE.

Success in art results from the study of simple principles.

THE more an art can be simplified, the greater probability will there be to expect success in the study of it. This reverting to simple principles, seems the more necessary in painting, from the variety of inquiries it involves; and to this end, *Light and Shade* will be descanted on, without any regard either to the forms or colors of objects.

The natural shadows of objects should be the first attended to; and afterwards, the greater masses, to produce effect.

The outline having been correctly made, as directed in the former Section, the next thing will be (with a soft or tender color) to lay in the natural shadows of the objects: by this means will be seen what Light and Shade will be in the picture without the aid of art, and this will enable the student, with more ease and certainty, to determine what further quantity may be necessary for completing his effect.* As much of the success of the picture depends on the

* Gradations in the shadows are necessary to indicate distance; for, suppose a cube to be put in true perspective, its lines do but barely hint the direction that its various faces would take; but, with the addition of the shadows, the sides recede with the lines; thus mutually completing the idea of recession, which neither of them could do alone. It may be further observed, that the outline of a globe is but a circle; yet, according to the manner of filling up the space within it with shadow, it becomes either flat, globular, or concave, in any of its positions with the eye.

judgment used in arranging the masses of shade, great care should be taken to keep them *broad and simple,* otherwise it will be in vain to expect what the painter calls a good whole; that is, such a union of light with light, and shadow with shadow, as to excite a pleasing sensation to the eye. The French have succeeded worse in this part of the art than any other school, their pictures always conveying to the mind, what is called flutter; or such a distraction of Light and Shadow, as to confuse and disturb the sight. The best examples will be seen in the works of the Flemish and Dutch: and some of our own artists, as Wilson and Gainsborough, have been highly successful. When the natural, as well as their projected shadows, are laid in, as before observed, the next step will be the uniting them together, so as to form them into masses: to this end, the interposition of artificial or accidental shadows will be necessary, (such as those thrown from clouds,) which, by being judiciously used, may be made so to combine the different parts of the picture together, as to produce broad masses; and which, by being laid in soft, may be easily altered even into light in the working up, should the shadows not appear agreeable. One great advantage may also be obtained by bringing the dark part of the clouds against the dark parts of the landscape, which will considerably increase the breadth; and the lights may be made to assist in the same way. It is a common error among landscape painters, to introduce their skies without any relation to the masses; yet it contributes more to the breadth than any other part; for, should the objects give a sufficient quantity of Light and Shade, the sky may be kept down; or should a further quantity of dark or light be required, it may be increased by clouds. By attention to this practice, a breadth will be certain, and at all times will insure a mellow picture: besides, a strength of tone will be acquired without a hardness, which must ever attend dark shades and bright lights coming into contact with each other. Should, however, this method be carried to excess, it will produce an insipidity; to prevent which, some small part should be left cutting and hard, to give contrast, as dark is only known by light, motion by rest, &c.

Breadth of shadow is increased by making the dark parts of the clouds correspond with the darker parts of the landscape.

One

One of the old painters used to wish that white was as dear as ultramarine: indeed, nothing can give a greater air of poverty to a picture than too much light; on the contrary, shadow will give dignity, and make the light, if sparingly used, appear with more vivacity. Of this many of the poets, but Thomson, in particular, seems to have been so well aware, that his best descriptions are full of shade:

Depth of shadow contributes greatly to give dignity to a picture; and to make the lights more sparkling and lively. Even in poetry, depth of shade is a necessary adjunct to solemn description.

——— At every step,
Solemn and slow, the shadows blacker fall,
And all is awful list'ning gloom around.
SUMMER.

Majestic woods, of ev'ry vig'rous green,
Stage above stage, high waving o'er the hills;
Or to the far horizon wide diffus'd,
A boundless, deep immensity of shade.
SUMMER.

——— but in a night
Of gath'ring vapour, from the baffled scene
Sinks dark and dreary. AUTUMN.

It were endless to make quotations, as the whole of the Seasons abound with examples. The following description of Akenside's is much enriched, and the vastness of the scene greatly increased, by the introduction of the mass of shadow, which is perfectly applicable to such an extent of country. The idea of empires black with shade is uncommonly grand.

Who that from Alpine heights, his lab'ring eye
Shoots round the wide horizon, to survey
Nilus or Ganges rolling his bright wave
Thro' mountains, plains, thro' *empires black with shade*,
And continents of sand, &c.
PLEASURES OF IMAGINATION.

From these observations, it must be sufficiently evident, that quantity of dark is necessary, yet, what the precise quantity is, will be difficult to determine; some of the painters allowing one third, some considerably more; and some, as Rembrandt, in his land-

The precise quantity of shadow must depend on the nature of the subject.

scapes, less; including middle-tint. The nature of the subject will best decide the inquiry; for, should the scene be beautiful, every thing should tend to excite sensations of pleasure; therefore, the light should be broad and vivid; as light is life in its most animated state. On the contrary, should the subject be of the more noble cast, and therefore require treating with dignity, the greater quantity of darkness and obscurity will be necessary, as darkness and obscurity are more expressive of horror, and death.

> And with the majesty of darkness round
> Covers his throne; from whence deep thunders roar,
> Mutt'ring their rage.
>
> PARADISE LOST.

Burke truly observes, that, "*To make any thing very terrible, obscurity seems in general to be necessary:*" the remark is perfectly applicable to the sublime in painting, which, as far as effect is involved, cannot exist without it.*

In disposing the masses of light and shade, all flutter must be avoided. The greatest quantity of light should be so disposed, as best to exhibit the principal action.

In disposing the picture into masses of light and shade, care should be taken not to scatter them, or to make them too numerous. The general rule is, not to exceed three masses of light, and to keep all of them subordinate to the first grand one. Rembrandt seldom had more than one light in his pictures; and many of Ostade's best works are on the same principle: though this practice may be making too great a sacrifice, and also be in danger of producing a weight, yet it may well suit some particular effects, as storms. As every picture should have a principal feature, every art should be used to conduct the eye to it; this is generally done by bringing the greatest power of light on it, or at least in that part, so that it may be distinctly seen at the first glance. This feature should invariably occupy the centre of the picture, and every

* How far (according to the same author's remark) the most lively and spirited verbal description will raise a stronger emotion than the best painting, is matter of doubt: certain it is, that description has one highly flattering quality; it leaves every one at liberty to form his own picture, and this may probably affect more than that of any other person.

every means should be used to prevent the inferior lights from distracting the attention; and on no account should straggling lights be introduced in the remote corners of the picture. Where the eye concentrates itself, and which in perspective is called the point of sight, or centre of vision, there the object will be most distinctly seen, which is the reason why the lights at the extremities of a picture, should not, by their brightness, attract the sight, and thereby destroy the repose of the whole. In some instances, it may be necessary to depart from this rule, as where the idea in the picture is contrived to lead the spectator to suppose he sees only part of an action, or to convey the idea of vastness: but in this, the good sense of the student must direct. That disposition of the lights may be considered as particularly happy, where the inferior is made to lead the eye to the superior mass.

Directions for the management of the lights in a picture.

In the management of the lights, two methods are used: the one is to make them equally broad, but not equally bright; the other, to make them equal in brightness, but of unequal breadths. The latter mode will give the most spirit. Where the subject to be treated, may happen not to admit the great body of light to be thrown on it, the student may carry it into the clouds, which will enable him to enrich a bad subject: but, as before observed, the light must be centrical. The brightness may be much increased, by bringing (if possible) some terrestrial object in opposition with the light in the sky, which will make it more lively by its dark tone, and its light will, at the same time, give solidity to the landscape. This kind of effect is very fine in some of Gainsborough's pictures, particularly in one where a broad sheet of light cloud rose behind a hill, in the middle distance of the picture, with a mill on it, that looked very solid and fine, in opposition to the effulgence of the sky. In stormy scenes, the light and shade may be made abrupt, as being more expressive of violence.

It is curious to observe the different means made use of by Claude and Rubens to produce the same end; that is, to delineate the effect of the sun in their pictures. In the former it is done by a broad effulgent light; in the latter, by sudden bursts, that almost electrify. The prints of Bolswert, after Rubens, will furnish excellent

cellent examples of light and shadow. The student must be careful to look with reverence on those works which time has stamped a value on; for should he become a critic, that is, according to the common practice, one who supposes judgment to exist only in finding fault, the ardor of his pursuit will be checked; as he would want a stimulus; and he will be likely to share the fate of the common herd.

> In search of wit, these lose their common sense,
> And then turn critics in their own defence.
>
> POPE.

Accidental shadows, when judiciously introduced, have an excellent effect:

Those accidental shadows that result from the intervention of clouds, may be made to answer the best possible purposes, particularly in open scenes, which can scarcely be made to tell without them:

> Erragon brightened in her presence as a rock, before the sudden beams of the sun; when they issue from a broken cloud, divided by the roaring wind. OSSIAN.

Claude, from not having attended to them, has sometimes degenerated into insipidity.

Claude seems not to have availed himself of them; probably those striking effects did not suit with the tranquillity of his genius. In many of his pictures, and where, indeed, he has been most successful in the choice of objects, grandeur is often destroyed by the insipidity of the *chiaro-oscuro*. Many of his groups of trees seem introduced as substitutes for masses of shade: the same reason has probably compelled him, as often as possible, to darken the fore-ground. When such expedients are not employed, there will be great danger of insipidity, as all the parts will be relieved dark off dark; that is, every object, as it comes forward, will be relieved by its being stronger colored, which will be the progress from the remote distance to the fore-ground, and will be as tiresome to the eye, as a monotonous discourse is to the ear. This sort of treatment will by no means suit with the grand, where every means ought to be used to raise the subject, and which can only be done by producing the most striking effect, so as to fix the mind to the picture only. In this, Rubens was particularly successful, by introducing

troducing bursts of light, rainbows, storms, &c. so as violently to arrest the mind of the spectator; making his picture carry with it an interest beyond the mere mechanical representation of Nature. This is not the case with the more ordinary pictures, which only interest for the touch, color, or, as in some of the Dutch works, by the wonderful shine of the kitchen utensils, the whole merit of which depends on the closeness of the imitation, and this fixes the mind merely on the painter, whose duty it should be, in the higher walks of the art, to make the spectator forget him as much as possible in the contemplation of his labors. Some of our artists are so fond of execution, that their handling attracts the attention even in subjects they mean as efforts of the sublime. Woollet's print after Wilson, will be worth consulting for the fine light and shade.

One of the purposes of shadow is to conceal whatever objects would offend the eye.

The following quotation so aptly expresses one of the purposes of shadow, that it were impossible to say more on the subject.

——— 'Tis wisely done;
What would offend the eye in a good picture,
The Painter casts discreetly into shade.

BLAIR.

As the shadows form the repose of a picture, care should be taken to keep them broad and still: they should also be clear.

As the shadows form the repose of the picture, great care should be taken (as well as to have them broad) that they be kept still; that is, not to disturb them, by making the parts too distinct, which would not only confuse the eye, but also destroy the brilliancy of the lights; a thing, of all others, the most to be avoided; for the student must recollect, that the highest point of light he can possibly get is his white paper, which at all times he should contrive to make the most of. It is from this contrast that every thing must be expected; for should a bright light be wanted, it can only be acquired by breadth and stillness of dark. Every picture ought in some one part to possess the greatest possible brightness: by this is not meant white, for a tinge of yellow will be brighter. Light has not the property to come forward, but as it is forced on by dark; therefore, bright skies always keep their places. Notwithstanding this, terrestrial objects, as they recede from the eye, should

should be lowered with the aerial tint, to prevent their coming forward, which they might do, from their being generally surrounded by dark colors, and also look spotty, except they be small; such as are sometimes seen sparkling in the distance, which, from their size, cannot interfere with the sky, or any other great light. Though the shadows are required to be kept still, they should be clear. Many suppose this to depend on the colors, and therefore highly gum them: this is not the case, it depends on the object being pretty well defined, and the shadows in shade being pretty smartly touched: but this must be done with caution; for of the two, the want of clearness is better than the want of stillness. The Dutch pictures are in this instance unquestionably the best examples.

The shadows that occur in relieving masses of light, must be kept soft and tender; as illustrated by Titian's Bunch of Grapes.

The shadows that may occur in the relieving masses of light, must be kept soft and tender, otherwise the effect will be destroyed. This is best illustrated by Titian's Bunch of Grapes, where, on the light side, though every grape has its light, shadow, and reflection, the whole forms one undisturbed mass. On the dark side, also, the shade of each particular grape uniting together, will form one broad mass, and finely explain the doctrine of shadow uniting with shadow, and light with light: that is, supposing the grapes placed so as to receive the light obliquely, thereby making the light and shadow broad. The grapes will serve to show the necessity of letting shadows die softly into the light, by the interposition of middle-tint, otherwise the picture will look hard and edgy. Even projected shadows, which are always darker than those of the objects, should be made soft, as they go off from the points of contact. Hard shadows produce angles; soft ones are expressive of round surfaces, which are composed of light, shadow, and middle-tint. The highest point of dark and light, is on the parts that come nearest the eye of the spectator, as on a ball.

As objects recede from the eye, every part should be gradually less defined.

As objects recede from the fore-ground, they lose their power of dark, (and, of course, their light,) till the whole becomes one undistinguished mass, should the distance be great; and therefore one care will be, to let every part, as it retires, be less defined than those before it. It is erroneous to say, make a thing

thing start from the canvass; if any one part should appear to come from the surface, it would be out of its place, as it would be before the base-line of the picture.

The extreme of dark ought never to be introduced in landscape.

It was an opinion of Sir Joshua Reynolds, that every picture ought to possess the extremes of dark and light: this may hold good in historical; but, with deference, the extreme of dark would be likely to make a landscape look heavy, and could never be wanted, but in a total deprivation of light, which can seldom happen; and even there a dark brown would look best. This is instanced in the fine picture of the Cradle, by Rembrandt, where great force is produced by brown. Wilson, also, thought brown dark enough for landscape, as he used to observe, with reference to Sir Joshua's opinion, that "perhaps that great man might allude to the benefit of black draperies as a set off." It will most certainly be found, by practice, that the strength of a picture depends more on the middle-tint than on great depth of shade, and will always carry with it more melody. The figures, cattle, and other objects in the picture, should be treated in the same simple way as is recommended for conducting the whole; that is, not to confuse them by too many parts; one light, and one dark, for each object, will relieve them stronger than a greater division of parts: indeed, it will be obvious, that if they come off a dark ground, the light should be broad; if off a light ground, they should have broad shadows.

The forms of the lights must depend on the nature of the subject: if improperly used, they will give a different appearance to the picture than was intended.

As to the form of the lights, it must in a great measure depend on the objects: all that can be recommended, is to avoid letting them take any particular one; as a square, an angle, or, indeed, any other form that is geometrical. It will be always found in pictures possessing the best light and shadow, that they will tell what they are meant for at almost any distance, as a figure, building, or landscape. On the contrary, where the masses are injudicious, a landscape may at a certain distance appear as a white horse, or any thing but that for which it is intended.

SECTION III.

COLORING.

Only a few colors are necessary: the student should prepare his own colors, in preference to their being obtained for him.

THE names of the colors wanted for landscape have been mentioned in the first Section; in this it will be necessary to show (as far as possible) their uses and properties. One great inconvenience the student labors under, arises from the too great quantity of colors put into his hands; an evil so encouraged by the drawing-master and color-man, that it is not uncommon to give two or three dozen colors in a box, a thing quite unnecessary.* The best way is for the student to prepare his own colors, and this may be easily done, as all that is requisite, after grinding them, if they should be wanted very fine, is to wash them: this is effected by putting the ground color into a bason of water, and letting it stand a few minutes, pouring the top gently off into a second vessel, and letting that stand double or triple the time of the former; then into a third; and so on, in proportion to the fineness of the color wanted, as each time will afford a finer sediment. This may be preserved dry in a powder, tempered with gum-water for use; or by mixing with gum, and put to dry in little card molds, may be rubbed upon a smooth stone or plate when wanted. To prevent them from cracking in the mold, some fine sugar, or white sugar-candy, should be mixed with them. Sweet-wert will answer the same purpose, and may be drawn from the malt, by boiling it in an earthen vessel till it feels sticky between the fingers. It is a mistake of those who suppose much mucilage (gum) will prevent the colors from fading; on the contrary, it is highly injurious, as when it loses its transparency, which it soon does, it deadens the colors, by preventing the transmission of the light.

Colors; how classed: their combinations.

Colors admit of several divisions; as true and false, light and dark, warm and cold, simple and compound, and opaque and transparent. True colors are such as will bear exposure to the air

* Wilson, on being told by a person that he had found out a new color, said he was sorry for it, as there were too many already.

air and sun without changing; false, such as will not. Light and dark ones speak for themselves. Warm colors are browns, reds, and yellows; cold ones, blues, blacks, greys, and purples. Simple colors are such as it is not possible to make by any combination, as red, blue, and yellow, which are also called primitives: by mixing the primitives, the following compound colors will be the result: red and blue produce purple; red and yellow produce orange; blue and yellow produce green; red, blue, and yellow, produce, by different modifications, brown, black, and grey: these comprehend all the colors or tints in Nature, though the degrees of them are endless.

The primitive colors are only three in number; their properties.

This sufficiently proves those philosophers mistaken, that make seven original (or primary) colors, as four of them are evidently compounds; the orange, green, purple, and the violet, which partakes of the nature of the last. Besides, the order in which they occur through the prism sufficiently shows it, as the green always comes between the blue and yellow, orange between the red and yellow, and so on. It is a curious circumstance, that an heterogeneal color, orange, for instance, by being viewed through a prism, will disappear, being resolved into the two homogeneal colors of which it was composed; that is, red and yellow. The primitive colors have also the property of neutralizing each other; that is, if a blue and a yellow are mixed, they will produce a green, and a certain quantity of red will make that a negative; and so with the other. *Opaque* colors are such as, when laid over paper, or other substances, cover them fully, so as to obliterate any drawing or stain that may have been previously made there. The others are *transparent*, or of such a contrary nature, as to leave the ground or drawing on which they are laid, visible through them. The student must therefore be careful to choose for his purpose the most transparent colors, otherwise his drawing will look muddy, from its obliterating the surface of the paper. Sir Joshua Reynolds, from observing the clearness in transparent drawings, thought it impossible to foul or muddle them; but his mistake arose from his never having practised in that way.

Transparent colored substances do not reflect light.

Mr. Delaval* proved, by several experiments, that transparent-colored substances do not reflect light; and that when the light that passes through such substances is prevented being transmitted, they become black. Therefore, as all effect of color is by the light made to pass through it, by what he calls transmission, or, in other words, by being reflected back through the color, it must follow, that the lighter the ground they are laid on, the brighter and more vivid they must appear. This not only holds good with respect to water-colors, but equally applies to oil, and, indeed, to all other modes of painting.

Colors composed of earths, are more durable than those extracted from vegetables. Qualities of various coloring substances.

It is much to be lamented, that the most beautiful colors soonest perish; therefore, the student had better sacrifice brilliancy to permanency. To this end, the fewer vegetable colors that are used, the better, as they are the first to fade. The earths will be found to answer the purpose of durability best; and those, if well washed, as before recommended, will give every degree of brilliancy necessary: but as all colors, with an earthy base, are liable to be injured by acids, great care should be taken in preparing them. As lake and carmine soon fade, a good substitute may be found for landscape painting, in well-washed Indian red: this, by that process, becomes so fine, as to admit of being used in the face by miniature painters. The raw terra de Sienna is a useful color, and is capable of becoming a red by calcination: this is a ferruginous earth, of which a good imitation may be made with green vitriol precipitated by lime. Gamboge is a vegetable, and liable to fade, but may be used with Indian ink, for dark greens, with great success, as it works freer than raw terra de Sienna, which has a tendency to work ropey, particularly when mixed. Vermillion is a metallic color, and being opaque, can only be used sparingly in draperies. Van-Dyck brown, a fine color for foregrounds, is an earth, and permanent. The decoction of bistre, before mentioned, will be found useful in buildings, and will stand. Prussian blue has iron for its base, is liable to be destroyed by fire, or by very pure alkali; lime, and terra ponderosa, extract the color, and show the same phenomena as alkali. Some drawings hung up in a house newly repaired, and near a large new building,

* See Gregory's Economy of Nature.

building, lost their blue color, which had become a dirty iron grey. Those who may be desirous of improving the brightness of their colors, may do it as follows. Red colors are improved by acids; alkalies darken them so as to make them approach to a blue or dirty purple. Yellows are brightened by acids; and by alkalies are rendered dull, and of an orange color. Blues mixed with acids, turn red with vegetable juices, and green with alkalies. Any effect of brilliancy produced by this means, can be only transitory. The change of color produced by alkalies, both fixed and volatile, to a purple, is brighter with the latter. Solutions of lead debase red colors to a dull purple. It must be expected, that all acids are not equally powerful in their effects on colors; the nitrous is the most, and marine the least powerful of any of the mineral acids. Alkalies are also more perishable than acids; the nitrous most so, the vitriolic less, and the marine least of all.

Directions for improving the brightness of colors.

It will now be necessary to proceed with the practical part of the art; but it must not be expected, that here will be given a long catalogue of tints to answer every particular purpose, as is the case in some books that fall into the hands of young people, which contribute more to confound than to assist them: and, indeed, if it was to be done, it would be only a repetition of colors, as all the tints must resolve into the three primitive colors, and their compounds, as before observed. This must be obvious to the student, if, when at a loss for a tint, he should ask himself to what class it belongs, that is, whether it is a kind of orange, or green, or purple; and when this is discovered, the making the precise tint must be the result of practice. Where a tint, however, can be described, it shall be done; but, after all, it will be but a blind guide, if the party does not feel it himself, as it cannot be determined by measure or weight.

General Remarks.

Supposing the outline complete, and ready to work on, there are two ways of working it up. The first, and most easy way, is to make all the shadows, and middle tints, with Prussian blue, and a brown Indian ink. The other is, by dead coloring it all over, making light, shade, and middle-tint, as is done in oil painting, (only preserving the lights,) and which is, of course, most

Directions for laying in the Colors.

complex, and so proceed strengthening each part, till the whole is finished. In the former method, the clouds being previously sketched in, and as light as possible, the student begins with the elementary part of the sky, laying it in with Prussian blue, rather tender, so as to leave himself the power of going over it once or twice afterwards, or as often as may be necessary; then with the blue, and a little Indian ink, lay in the lightest shades of the clouds; then the distance, if remote, with the same color, rather stronger. Next proceed to the middle ground, leaving out the blue in coming forward; and, lastly, work up the fore-ground with brown Indian ink only. This operation the student may repeat till the whole is sufficiently strong to his mind, marking the dark parts of the fore-ground as dark as the ink will make it; that is to say, the touches of shadow in shade. Great care must be taken to leave out the blue gradually as the objects come forward, otherwise it will have a bad effect. Attention must also be given to the middle tints, that they are not marked too strong, which would make it, when colored, look hard. The same grey color, or aerial tint, may be first washed over every terrestrial part of the drawing required to be kept down; that is, before coloring; as color laid over the grey will, of course, not be so light as where the paper is without it.

Directions for finishing.

In washing up a drawing, the hair-pencils should be used as large as the parts worked on will admit. The shadows and middle tints being worked up to a sufficient degree of power, coloring will be the next operation. This must be done by beginning in the distant parts, coming on stronger and stronger, coloring light and middle-tint to the fore-ground; and, lastly, re-touch the darker parts of the fore-ground with Van-Dyck brown. Great caution will be required not to disturb the shadows with color, otherwise the harmony of the whole will be destroyed: or, at any rate, not to do more than gently color the reflections.* As shadow is a deprivation of light, it follows, that it is a deprivation of color; therefore,

* All reflected rays of light will be tinged with the color of the reflecting object.

therefore, care will be required not to disturb the shade with color; that is, not to shadow blue with blue, red with red, &c. for harmony prevails more on shade than light, as may be seen in the pictures of Teniers, Ostade, and other Dutch masters, whose works, in this respect, stand unrivalled.

As well as in the unity of shadow, the harmony of the whole depends on restoring, in some other part of the picture, whatever forms the principal mass of color, and which should always be warm. At the same time, whatever kinds of color may prevail in a picture, they must be disposed in masses, to prevent a spottiness; and by no means should a cold color form the principal feature. There is another method practised by some, to procure the same end, that is, by breaking the color in the lights, so that each color may partake, in some degree, of the tone of its neighbour. In the best pictures of Deflegar, Backhuysen, and Vandevelde, the colors are sometimes broke down to nearly a state of black and white: the former method undoubtedly suits best with the grand style. All effects of evening will be harmonious from the lights all partaking of one hue.

Whether the drawing is made by dead coloring, and worked up as in oil, or the light and shadow made first, with blue and Indian ink, the method of proceeding in both will be the same; that is, by beginning with the sky, then the distance, &c. Another care will be to color colder than the drawing is intended to be when finished: the necessity of this practice arises from the warm colors easily affecting the cold ones; but when once a part is made too yellow, or too red, it never can be overcome. From this it will be easily seen, that if a drawing is brought up in grey, (that is, in blue and Indian ink,) it will be susceptible of receiving the warm tones of an evening; the grey being by red convertible into a purple, and the warmer tints of the light operating in an equal proportion. To illustrate the matter further, grey by red (as lake or carmine) will become a purple; and that by a yellow (raw terra de Sienna, or gamboge) an orange; but an orange can never be made a red, or red a grey. Still, as before observed, the harmony of the whole depends so much on the shadow, that even blue, and other cold draperies,

Care should be taken to color from a cold state to a warm one; as the warmer tints are most powerful: examples.

draperies, require warm shadows, otherwise they will not unite with the other parts of the picture. The cold colors have also the property of retiring; and of this the artist sometimes so far avails himself, as to clothe his distant figures in draperies of that sort: on the contrary, the warm ones advance; therefore, should an effect of evening be wanting, and the distance made of a yellow tone, (which is a warm color,) attention must be paid to increase the warmth as the parts advance, till the fore-ground partakes of a red, and the shades of a rich brown. Two things to be avoided, are, in mid-day scenes, not to let the silvery tones in the clouds and distance fall into an iron grey; or the warm ones of evening, to become foxey; but rather to partake of that mellow, or amber-colored light, that is sometimes seen in a serene evening, and which is highly expressive of that degree of warmth most congenial to Nature. The pictures of Both will furnish excellent examples of the warm style of coloring; and those of the younger Teniers are unquestionably superior to all others for the silvery tones.

Directions for laying in the tints of evening in sun-set.

When the sun sets with a yellow horizon, it will generally be found, that the shadows of the clouds, and the distance, (if remote,) will be either slightly tinged with yellow, or be of a tone that there is no term of art for, but which is called a negative tone; and sometimes having a slight tint of blue prevailing, as may be seen in some of the pictures of Penaker: this will form the aerial tint for the shades of the picture, (assisting them in coming forward,) which always depend on the shadows of the clouds and distance. But when the sun sets red, then the aerial tint will be more or less of a blue purple, in proportion to its redness. In coloring an evening sky, if the horizontal color is yellow, it must die into a red, and that into the blue, (which should be worked dry over the other,) by which means the intermediate tints will come right; that is, between the yellow and red, orange; and between the red and blue, the violet; for if the yellows run into the blue, they will give a false color. Green solution of saffron in water, is used by some to produce an evening tint. A great advantage will be gained where a warm effect is wanted, by lowering the paper

per after the outline is finished with a color answering to the lights in the sky; but this requires great care, so as not to soil the paper.

A cream-colored wash, of either raw terra de Sienna or gamboge, with lake or carmine, may be washed first over any kind of drawing with great success, as it much assists the warmth, and improves the brilliancy. Burnt terra de Sienna does as well. It was a bold undertaking of that man who first attempted to imitate light with an earth. Distance not only destroys forms, but confounds all local colors, reducing every thing to one common mass.

The brilliancy of a drawing may be improved by a slight wash.

> As yon summits, soft and fair,
> Clad in colors of the air,
> Which, to those that journey near,
> Barren, brown, and rough appear.
>
> DYER'S GRONGAR HILL.

Should this rule not be attended to, one great beauty in all open scenery will be lost; and it will look as if cut out, and stuck on, and not melt into the sky. Some excellent examples will be found in the pictures and drawings of Barret. The effect of distance may be much assisted by an artful management of the clouds, by making them extend in long spiral sweeps across the picture, in something of an horizontal direction, so as to lead the eye backward and forwards down to the horizon; and also by diminishing the size of the breaks as they recede towards the distance. As the distance must melt into the horizon, so every part of the picture will require more making out as it comes forward; and lastly, the fore-ground will require not only to be well detailed, but also highly enriched with plants, and various kinds of shrubs, and the ground to be finely broken. Thus the bustle of the fore-ground, contrasted with the soft vacuity of the distance, will contribute highly to increase the effect; a well-disposed group of figures, or cattle, will add to the deception, as well as to the beauty. Cuyp's fore-grounds are inimitable examples to consult; and the cattle of Berghem, and Paul Potter, are fine examples. Vescher's etchings after Berghem, and others, will also afford fine studies.

The effect of distance may be greatly increased by the management of the clouds: the bustle of the fore-ground will also increase the interest.

The fore-ground must not be too much labored, so as to become hard: masses of trees should be diversified both in form and color; as also large tracks of land.

Great caution must be observed in working up the fore-ground, not to labor the plants, or foliage, so as to look studied, and interfere with the other parts of the picture; for the landscape painter is not to describe like a botanist; yet they should be so correct, that their several kinds may be distinguished. Trees must be described by their general character, touch, and color, and not by making out leaves, which would look formal: masses of trees will require to be diversified in their form and color, to prevent a monotony.

Below me trees unnumber'd rise,
Beautiful in various dyes:
The gloomy pine; the poplar, blue;
The yellow beech; the sable yew;
The slender fir, that taper grows;
The sturdy oak, with broad-spread boughs;
And beyond, the purple grove,
Haunt of Phillis, Queen of Love.

DYER'S GRONGAR HILL.

This quotation will serve to illustrate the principle, though it is too much detailed for any mass in a picture; yet the characters of the trees are correct, and may serve as a hint to the student. The vegetation should not be colored too green; that is, with a raw, hungry color of blue and yellow, but by uniting a red, as burnt terra de Sienna, or lake, with it, to give it a more solemn or autumnal hue; as nothing can have a more common or vulgar air, than too much green. The student must distinguish between a glaring and a glowing color, as we admire what is fine, before we can discern what is beautiful; for color is the attire of the art, and not the patches and paint of a courtezan. In coloring large tracks of land, as well as masses of trees, to prevent a monotony, several sorts of greens should be mingled together; not so as to look spotty, but to blend and unite together, as in some of Rubens's landscapes. The dark water in the landscapes of G. Poussin will be highly worthy attention, both for color, and as assisting the masses of dark; and the well-defined reflections in the Dutch scenes of Ruysdael, and others, are extremely beautiful.

It

It will be difficult to determine what quantity of warm and cold colors should prevail in a picture; but certainly, not more cold color than is just sufficient to give value to the warmer ones, or to support the color of the sky. In general, it must be regulated by the subject; but as there are two warm colors to one cold, it may serve to regulate the proportion of each; that is, two parts warm to one part cold. However, one thing is certain, that whatever the prevailing tone is, it should so blend and unite, that the whole may harmonize; for a fine piece of coloring may be considered as a concert for the eye; and, as before observed, the warm colors should be disposed in masses. Most people prefer the warm tones prevailing, and seem to be comforted, as well as pleased, by the sight of a sunny picture on a cold day.*

Whatever is the prevailing tone in a picture, the parts should be made to blend;

* It might be useful to ascertain, how far a patient could be benefited, in an ague or fever, by being placed in a room of a particular color; whether the mind could be tranquillized by it; or how far the emotions produced could be diverted to medical purposes. Let any one sit in a room on a hot day, with the light passing through red curtains, and, from the red reflection, the heat will appear intolerable. Every body allows that the rays reflected from a green ground are the most agreeable to sight, which arises from their stillness. It is absurd to suppose that color was meant to answer no other purpose than that of mere ornament. Colors may be considered as indicative of the passions. The fiery red conveys the idea of anger, and in this sense it is often used by the poets.

> O, Portius! is there not some chosen curse,
> Some hidden thunder in the stores of Heaven,
> Red with uncommon wrath, to blast the man
> Who owes his greatness to his country's ruin?
>
> ADDISON'S CATO.

And again in Milton:

> Should intermitted Vengeance arm again
> His red right-hand to plague us?
>
> PARADISE LOST.

Light

for without unity, the harmony of the whole cannot be preserved.

The unity of light and shadow, and color, with the subject, is so necessary, that the harmony of the whole cannot be preserved without it. The sombre colors must ever attend the sublime; whilst the more brilliant will accompany the beautiful. Few men would be mad enough to represent a storm in all the gaudy colors of a stage pageant; or should any one be hardy enough to do so, it must meet the contempt of every discerning man.

——— the low'ring element
Scowls o'er the darken'd landscape.
MILTON.

Gaudy coloring is inadmissible.

All that has been said to show how inadmissible gaudy coloring is in the higher walk of landscape, and in every other department of the art, is no more than absolutely necessary to guard the student from being seduced by that unnatural display of finery, that abounds in the works of some of our artists, and who appear to have formed their style of coloring from the windows of the milliner's shops. Fine showy draperies, in historical pictures, are highly injurious to the sober dignity of such subjects. Though the vanity of a few may tempt them, for a temporary fame, to mislead the taste of the public, the sober mind should shun such paltry arts, and leave those to make fine who cannot make good.* The temperate in color, as in all other things, will ever be the most

Light grey, and soft green, are indicative of tranquillity; and dark blue, dark grey, and brown, of sorrow or melancholy:

——— me, Goddess, bring
To arched walks of twilight groves,
And shadows brown, that Sylvan loves,
Of pine——
MILTON'S IL PENSEROSO.

Mellow tones ever associate with the gentle, and sharp ones with violent emotions.

* *Prints* in colors have greatly contributed to vitiate the taste of the public, by introducing that love of finery so detrimental to true art. This

most agreeable. Every man shows his mind as well in his composition and coloring, as in choice of subject. If any body doubts this, let him compare the tranquillity of Claude with the roughness of Salvator Rosa, which suit with the different dispositions of the men. The most difficult effect to manage will be the mid-day, or white light, as at that time great brilliancy prevails without much color, and the shadows are extremely deep; to obtain which, there will be great danger of hardness, except the shadow and light is well supported by a sufficient depth of middle-tint. As depth of middle-tint always gives a great richness to the effect, so in it will be found the true tone of the object; and on the truth of it depends much of the beauty of the whole. It will often happen on cloudy days, when the distance is under a gloom, that objects from shadow, or some local dark color, will appear so deceptive with respect to situation, as to seem quite out of their places, by coming too forward; this should always be corrected, and the due distance preserved in the picture, to prevent the object appearing false. Nature soon corrects this apparent error in herself.*

Richness of coloring is produced by working over the parts several times.

In working up a drawing, if a richness of color is wanted, it will be necessary to repeat it two or three times, or, indeed, as often

This practice may be borne in mezzotinto or aquatinta prints, many of which do credit to the artists who publish them; but to see the dotting, and even the stroke prints in colors, and that left to the mercy of a printer, is the devil.

* All knowledge of distance is habit. Children often catch at remote objects; and much of that knowledge is derived from judging imperceptibly of the quantity of air intervening, as well as the angle under which it is seen. A singular circumstance happened to a gentleman in Iceland; he was standing on a mountain early in the morning, in a situation he well knew, and, to his great surprise, observed a mountain where he had never before seen one: his surprise, however, ceased, when he found that it was only the shadow of the mountain on which he stood (having the sun at his back) projected on the vapours in the atmosphere, which was very thick. This may account for the report of ships having been seen in the North Seas, and vanishing, after being followed sometimes for two hours.

ten as necessary; this will give a depth and richness, that never can be obtained by a single color. This is what the artist calls glazing, and can only be got by practice; only the most warm and transparent colors are used for the purpose. Thus a green of blue and yellow would be raw; but burnt terra de Sienna, or lake, glazed over it, will beautify it; not make it lighter, but richer. Again, if crimson drapery is wanted, it should be dead-colored with vermilion, and glazed with lake: and if shadows of Indian ink are too cold, the bistre would warm and clear them. This practice is often pursued by the artist, from knowing that colors, when mixed, are not so bright as when laid over each other separate; and that two colors are brighter than three; and so on, in proportion to the number mixed. By this practice, great force may be obtained; as the nearer a drawing can be brought to an oil picture, the better, as it would possess superior clearness: perhaps the perfection of water and oil, should be for one to have all the force, and the other all the clearness, possible.

The colors used for shadows should be clear and transparent.

The warmer the shadows are kept, the more agreeable the effect will be; and as shadow is not a body, those colors should be selected for the purpose, that are the most clear and transparent: for this the Van Dyck brown will be found extremely useful in the shadows of the fore-ground objects. In coloring trees, it will be necessary to make the extremities of the branches tenderer than the middle parts; and, by letting the light be seen through various parts of the branches, great thinness and beauty will be acquired: this will prevent them looking solid and heavy, a thing most to be avoided. Barret excelled in trees; but particularly in his ash and beech, which are remarkably fine. His drawings in black-lead will be well worthy studying, for the beauty of form and foliage.

Dignity, and truth of representation, must never be sacrificed to mere effect in coloring.

Should the student content himself to please by the illusion of color, that is, by flattering the eye with an industrious display of tints, he must content himself with a lesser reputation; as coloring is only a secondary consideration, and will by no means compensate for the want of accuracy, breadth, or dignity, in composition. Like high-finishing, when it engrosses too much of the attention,

it always proves injurious. It is almost a common consequence of laboring the picture, not only to lose stillness, but often force. Gerard Douw, and one or two others, are the only instances to the contrary. It is a proper tribute to the memory of Wilson, (and perhaps it were not improper to add the Great,) to say his coloring is always agreeable; sometimes fine; his compositions equal to most, and his light and shade superior to any other landscape painter.*

Recapitulation.

Before concluding this section, it may not be amiss to recapitulate so much of the foregoing part of the work as relates to the progress of the drawing. First, then, in making the outline, every thing that relates to the shapes of the objects must be settled, as the student will then have the advantage of doing it without the interference of light and shadow, or color; and so far his attention, being less engaged, may be the more vigorously applied. Secondly, he will consider light and shadow independent of form or color, and carry on the drawing as directed under light and shade; and thirdly, having only the coloring to regard, it is but reasonable to expect, that his success will be greater, than if had to attend to all the different parts at one and the same time.

* The French copied his prints, and were so unjust as to put the name of Vernet to them.

END OF INSTRUCTIONS

FOR

DRAWING AND COLORING LANDSCAPES.

PROFESSIONAL SKETCHES

OF

MODERN

ARTISTS.

PROFESSIONAL SKETCHES.

UNCHEQUERED with events, as the lives of artists generally are, it may to many appear superfluous to mention them; yet it must be remarked, that, to preserve the names of those who have labored to elevate the character of humanity, is but justice; independent of the stimulus which the praise of excellence proves to the youth pursuing a similar course of study. All the great arts require reflection, and a perpetual inquiry into the sublime parts of Nature: to which end, it is necessary that the young mind should be roused into action; and this cannot be done so effectually, as by exhibiting as bright examples, those who have excelled in the profession. No one, I trust, will charge me with want of liberality, because we may happen to differ in opinion as to the merits of certain artists, who are included in these Sketches. As I detail my own particular sentiments, it is probable that they will sometimes run counter to those of others; in these cases, if my opinion is erroneous, I hope it will be kindly placed to the right cause—a defect in judgment, and not to intentional ill-nature. I am the more particular, because my object being sincerity, I shall from that circumstance be obliged occasionally to be rather free in my remarks.

ANDERSON WILLIAM.—SHIPPING.

THIS artist is a native of Scotland, and was originally a Shipwright. In his leisure hours, he cultivated the art of painting; and he now practises it as a profession. His style of coloring is clear and bright, and his aerial perspective is well understood. The handling is clean, firm, and decisive: but of his works, the smaller pictures are by far the best: some of them are of the very first degree of eminence. Though it does not appear that his nautical knowledge is equal to that of some of his cotemporaries, yet, in the other excellencies of his line, he goes far beyond them. As a man, he is singularly modest; and as an artist, the last to speak of his own merits.

BARRET GEORGE.—LANDSCAPE.

BARRET was a native of Dublin, and came to England to improve his talents, and better his fortune, some time about the year 1763. There are two distinct manners in his pictures; the one gaudy and violent, the other clear and quiet. Of all his pictures, the dark ones are unquestionably the best; in his warmer ones, the coloring is obtrusive. He handled the ash, and all the lighter sort of trees, with wonderful taste: his touch is light, firm, and spirited: his scenes are generally views, and those mostly of the English Lakes. In the treatment of his distances, he was generally very successful; particularly in flat ones, which may justly be considered as superior to those of any other artist: they generally convey the idea of immensity, and form a fine feature in many of his best pictures. His studies of trees from Nature, in black-lead, are some of the finest specimens of the kind in existence. The great inequality that appears in his works, probably arose from the number of people employed by him; as the call for his works was great. It is reported, that, at the time he failed, he was in the receipt of two thousand a year; though, at the same time, poor Wilson could hardly get a buyer, and with difficulty make both ends meet. His family have endured great distress through his extravagant folly. One of his finest pictures is in the possession of Mr. Harman, a Merchant in the City; the subject is a Lake, with the sun rising, and the mists dispersing: the aerial perspective is particularly fine. He died and was buried at Paddington, in 1787.

BARRY JAMES.—HISTORY.

THIS eccentric genius is a native of Cork; and is better entitled to the appellation of Historical Painter, than any other artist in this country, as his works in the Adelphi sufficiently evince. In my humble opinion, they possess more of that grand quality, MIND, than is to be found in the works of any of his cotemporaries: nay, I know of no other works, ancient or modern, that form so complete a system of ethics. Raphael, in his School of Athens,

Athens, has violated chronology, to bring his great characters together; Barry has wisely placed them in Elysium. He is not equally happy in his coloring, which is heavy and inharmonious; nor is his *chiuro-oscuro* sufficiently massy, as the above pictures testify: neither is his drawing entirely correct.

As some compensation for his trouble of painting the pictures, the Society voted him 200l. and a gold medal, and chose him an Honorary Member. Very much to his honor, he painted them under all the hardships of extreme poverty, without any view but the credit, and the uncertain return of exhibiting them, which in the end produced but little. During the time he was engaged on these works, four-pence a-day was all that he could allow himself; though while executing them, he was contracting a debt of several hundred pounds.

The want of encouragement, which this artist is always lamenting, I imagine to arise from his unsocial disposition, as people are afraid to offer him commissions, for fear of being affronted. He carries his ideas of independence to such an extravagant length, as always to pay for his dinner at whatever table he sits down. A year or two ago, he dined with Paul Sandby, and laid down eighteen-pence for his dinner; but, on recollection, paid another six-pence for his additional quantity of grog. This instance is by no means singular. His character may be further illustrated. One evening, at Somerset House, Peters says, on coming in, "How do you do, Mr. Barry? I hope you are well." On which he grumbled out, "Oh! I dont believe a word of it." With all his oddities, he is unquestionably a man of uncommon intellect: every one must be benefited by his conversation; for, as Dr. Walcot has justly observed, "Go where he will, he always leaves a pearl behind him."

BARTOLOZZI FRANCESCO, R. A.—ENGRAVER, &c.

THE amiable artist that forms the subject of the present sketch, was born in 1728, at Florence, where he studied with Cipriani; a circumstance which laid the foundation of a friendship that has continued through life. Had it not been for the benevolence and

philanthropy of his disposition, Bartolozzi at this time might have been in possession of a princely fortune; but the liberality of his hand has out-stepped even the goodness of his heart, which has left him nothing but his labor to depend on. As a Draughtsman, he stands unrivalled; his taste in the human figure is exquisite, and has, through the medium of the antique, become a pure representation of intellectual perfection. His drawings in black and red chalk, are the finest things of the kind: in the collection of Lord Besborough are two, a Nymph and a Mercury, which do honor to the arts. As an Engraver, his prints of Clive, and Lord Thurlow, confer on him immortal renown. So firmly has the ideal excellence of the arts got possession of him, that it is difficult for him to copy an object; hence the difficulty, as he used to say to Sir Joshua, of knowing what to do with red robes and white wigs, alluding to the plate of the Death of Chatham, and which, after all the trouble bestowed on it, proved but an indifferent performance. Indeed, history or expression is not his forte. Subjects from the heathen mythology are what he best succeeds in: his light, sportive figures, and his children, are unrivalled. Macklin gave him, at the first offer, five hundred pounds for the portrait of Lord Mansfield!

Few people have suffered their names to be more prostituted than this artist; though this has been caused by his contempt for riches, and by his extensive benevolence: his heart was ever open to the calls of distress; for,

> 'Careless their merits or their faults to scan,
> 'His pity gave ere charity began.'

When Cipriani was making the designs for the Orlando Furioso, in a frontispiece, he delineated Time turning an urn of medallions into the waters of Oblivion, with the names of great men on them, but introduced a Swan carrying one away in his mouth, on which he put the name of Bartolozzi: this the elegant mind of the engraver caused him to omit, and to insert that of Cipriani in its place. His character may be drawn in a few words: he is great without vanity, and good without ostentation.

This

This artist left England, on November the eighth, 1802, to go to Portugal, to superintend a National Academy there, on a yearly salary of 200l. His Majesty, to his honor be it spoken, with a view of inducing him to stay, previous to his departure, offered him a pension of 500l. but he excused himself on account of his engagement.

BEECHEY SIR WILLIAM, R. A.—PORTRAIT.

THIS artist for some time practised in the neighbourhood of Norwich. He was originally a house-painter, and contended against the stream of Fortune for many years prior to his gaining his present celebrity, and that may in some measure be said to arise out of an accident; from a portrait of a nobleman being returned by the hanging committee of the Exhibition, without being exhibited. This conduct so provoked the Peer, that he had the picture sent for to Buckingham House to be inspected by the Royal Family, who all sat in consequence. This may be considered as the beginning of our artist's good fortune; he afterwards painted the large picture of the King, &c. on Horse-back, for which he was knighted. He may justly be considered as the only original Portrait painter that we now have, all the others being more or less imitators of Sir Joshua. His coloring is sweet and delicate, particularly in his women and children; but his male characters often want the depth observable in Reynolds and Van Dyck. His three-quarters are preferable to his larger pictures, as the latter frequently want force; nor are his attitudes in his whole-lengths sufficiently easy and graceful. His drapery is sometimes flimsy, and ill-cast: yet, with all these drawbacks, he possesses great merit. His picture of the King, above alluded to, does him great honor, particularly for the coloring, which infinitely exceeded every one's expectation. His progress in the arts has been progressive, and as he improves every day, it is rational to expect that he will attain a very high point of perfection.

BENWELL.

BENWELL JOHN.—History and Portrait.

This artist, who was pupil to one Saunders, an inconsiderable miniature painter, died at the early age of twenty-one, or twenty-two, of a decline, some time about the year 1785 or 6. He painted in fixed crayons in small, both portraits and history, and possessed great sweetness of color, and grace of action, with a languid melancholy in the countenances, highly expressive of his own feelings. Among his portraits was a most excellent one of himself, with a portfolio under his arm; the other hand over it, and holding a portcrayon. Burne, the Engraver, had many of his pictures. Several prints have been engraved from his works, as the Children in the Wood, the St. Giles's and James's Beauties, two scenes from Robin Grey, and some others.

BIGG WILLIAM REDMORE, A.—Fancy Subjects.

This artist was a pupil of Penny, and, like him, paints the effusions of his fancy; and these generally having a moral tendency, must operate to amend the manners of society. Some of his thoughts are pleasing and interesting; and many of them do great credit to his feelings as a man. Among his best pictures, I rank his Distressed Sailor Boy, and its companion; and a Sick Lady receiving Milk of Cottagers: these are not only better colored than usual, but also possess a greater force and breadth of shadow, a part of the art in which he is often defective. His coloring is sometimes chalky and feeble; nor has he the power, but seldom, to interest beyond the subject. The familiarity of the incidents has made his productions generally understood, and the prints from them have met with an extensive sale. He who elevates his subjects, must of course contract his circle of admirers: few people are capable of feeling, or even understanding, the sublimer efforts of art: this ignorance, and the national vanity, accounts for the little encouragement given to history painting. This artist is mild, modest, and gentlemanlike; qualities that endear him to all that have the happiness of his acquaintance.

BONE HENRY, A. R. A.—PORTRAITS, ENAMEL.

THIS artist is a native of Truro, in Cornwall. Showing an early inclination for the arts, he was engaged in the china manufactory at Plymouth, and with that establishment he removed to Bristol. On the subsequent decline of the manufactory, he came to London; and originally painted devices for lockets, and other small ornaments. After the falling off of that employ, he painted miniatures in water colors, occasionally directing his attention to painting on enamel; in which latter branch of the art he has, by his industry and undaunted perseverance, arrived at a degree of unequalled excellence. Petitot, Bordier, and Zincke, though men of merit, sink into mere china painters, when compared to our artist. His pictures of John Hunter, and the Earl of Eglington, after Sir Joshua, and of the Princess Amelia, from Beechey, are fine: and his whole-length of the Queen, after the same artist, stands a noble monument of art: but his General Washington, from Gabriel Stewart, surpasses all encomium, and leaves every work of art in enamel remotely behind. This picture he painted for the Marquis of Lansdowne, to be sent to America as a present, in return for the original painting in oil. I never think of this picture, without feeling regret that the finest work of the kind in the world should be sent out of the country.* In the paintings of this artist, with correct drawing is joined a tone of color equal to the best oil pictures, accompanied with great force, chastity, and a richness unexampled; perfectly free of that glare and china-like look, that accompanies, more or less, all other enamels. Though his merits are beyond my testimony, it is pleasant to record, that his virtues as a man, endear him to all who know him: he is mild, modest, and unassuming; qualities that join love to the admiration of those who rank as his friends.

* The event here deprecated, I am happy to state, has not taken place. Mrs. Bingham, the niece of General Washington, for whom the portrait was painted, died at Bath, previous to the time appointed for her departure to America; and the death of her husband soon followed. Their daughter married Mr. A. Baring, (son of Sir Francis Baring,) in whose possession the painting now is. *E.*

BOURGEOIS FRANCIS, R. A.—Landscape and Figures.

This artist, who is a native of London, was a pupil of Loutherbourg. He was knighted by the late unfortunate King of Poland, for a portrait painted of his son. Like most imitators, he has caught the worst part of his master, without adding any thing of his own: and never having studied from Nature, his style has become so vicious, as to look like painting run mad. His coloring is poor, and chalky; and he appears to have but a superficial notion of the *chiaro-oscuro;* the light and shade being often violent, and spotty. His touch is firm and broad; but his figures and animals are ill drawn, and accompanied with an excess in their attitudes, bordering on wildness.

BROOKING.—Shipping.

I cannot learn any thing of the history of this artist, than that he lived for the most part dependant on the picture-dealers, who kept him in a wretched state of obscurity; from which he emerged but a short time before his death.* His works possess considerable merit: he had an extensive knowledge of naval tactics; his coloring is bright and clear, his water pellucid and transparent, with a firm, broad, spirited touch. Had he lived, he would probably have been one of the finest marine painters that ever appeared in the world of arts. He died prematurely, through injudicious medical advice, given to remove a perpetual head-ach.

CARVER

* It is the custom of these retail dealers in art, to decry the merits of living artists, because they know, that if they practise any knavish trick on their buyers, (a thing not uncommon,) the person injured may have recourse to the painter; but when they sell a copy for an original of a deceased artist, no such appeal can be made. The picture-dealing tribe carried their assurance so far, as to deny that Cannaletti was the person who painted his pictures at Venice, that is, on his arrival in London; and when, by the provocation, he was tempted to sit down, and produce some, to convince the public, they still persisted that the pieces now produced were not in the same style; an assertion which materially injured him for a time, and made him almost frantic. By this scheme they hoped to drive him from the country, and thereby to prevent him detecting the copies they had made from his works, which were in great repute.

CARVER ROBERT.—Landscape.

This artist was a native of Ireland, and gained great celebrity by his small pictures in water colors, and his scenes for the Theatre there. In consequence of one painted for Drury Lane, he was invited to England, to paint for that Theatre; but loving his ease, and not possessing that spirit of intrigue necessary to support a situation against a cabal, he was dismissed. The scene he first painted, was in use for years; it was known by the name of the Dublin-drop, and was one of the finest things I ever beheld. Many a time have I looked on it with the utmost delight, and lamented that such talents should have been buried in a theatre; but unfortunately it is the fate of many an artist, to have his time consumed in the production of trifles, for the obtaining his daily bread, when his labors ought to be directed to the enlightening of society: the scene was a representation of a storm on a coast, with a fine piece of water dashing against some rocks, and forming a sheet of foam truly terrific; this, with the barren appearance of the surrounding country, and an old leafless tree or two, were the materials that composed a picture which would have done honor to the first artist, and will be remembered as the finest painting that ever decorated a theatre. His style of landscape was like G. Poussin's, grand, with great beauty of touch, especially in his early pictures. His coloring is warm, with great tranquillity of light and shade, which resulted from the depth of middle-tint. He painted for several years at Covent Garden, was rather a free liver, and died a martyr to the gout at his house in Bow Street, in 1792.

CIPRIANI, R. A.—History, &c.

Cipriani has laid the English school under great obligations, for the very great assistance afforded by him towards reforming the style of designing the human figure. Previous to the arrival of this elegant Florentine, our artists knew little of the figure, and less of that exquisite ideal excellence so prevalent in his works. He represented Nature as it ought to be, instead of copying the

good and bad indiscriminately, from an individual model, which was too much the practice. He who gives us a representation of an individual object, claims our praise in proportion as it approaches its archetype; but he who, by a noble effort of mind, associates objects of perfection, may be said to dignify and ennoble our nature, making us approach divinity. If a perfect form is wanted in an historical picture, (and none but such are admissible,) it must be sought in the mind of the artist; as it would be in vain to look for it otherwise than by a general inquiry; that is, in the species, not the individual; where else could we hope to find an Apollo, or an Hercules? We certainly are indebted to Cipriani for opening the door of inquiry after truth in drawing, and for a correctness in marking the extremities, that laid the foundation of that emulation, which has gradually advanced the arts to their present state of perfection. Of his works, his drawings are by far the best, and those from fabulous history preferable; as his figures possess a certain lightness suiting such subjects: there is a grace and sweetness in his females exquisitely elegant; and the loveliness of his children is unrivalled. Some of his bacchanalian subjects, in the style of La Fage, are highly spirited, and clever: one of his finest drawings was Apollo and the Muses, in which the heads of the females were designed in the first style of elegance. With all his perfections, he had no idea of expression; and the few attempts he made at regular history was poor, witness those from the English history. He possessed but an indifferent notion of coloring; and, if possible, less of the *chiaro-oscuro*. Another fault was a too great sameness in his figures, which probably arose from his not keeping Nature in his eye. His oil pictures (except those in imitation of basso-relievo) are feeble and gaudy; among the best may be ranked those that ornament the Royal Academy. Bovi, the Engraver, possessed some fine drawings by this master, composed much in the style of Peter de Cortona.

COZENS.—Landscape in Water Colors.

The works of this draughtsman are marked with originality. His coloring is sombre and grand, though sometimes bordering on heaviness:

heaviness: his distances are carried off into a fine tone of air. His forms are often defective, and his trees lumpy and ill-shaped; but this defect is compensated by great breadth in the *chiaro-oscuro*. He studied under his father, who wrote a Treatise on Bloting, and who was at one time Blotmaster-General to the town. Beckford, of Font-Hill, took this artist to Italy, from which journey he has left some fine views. Previous to his death, which happened about the year 1796, he was siezed with a fit of lunacy; under which affliction he was supported by the humanity of Sir G. Beaumont, a gentleman who does honor to the arts by his labors.

DANIELL THOMAS, R. A.—LANDSCAPE.

THIS artist is a native of Kingston on Thames. He pursued his profession for many years with little success; when, like many others, he determined on trying his fortune in the East Indies, and which ultimately proved successful; as he not only improved in fortune by the trip, but also in abilities. At his return, he published those fine series of aquatints which form the choicest specimens of Indian topography ever published. His works possess much beauty, and apparently great Asiatic truth, as to custom and manners; and the atmospheric tint, which pervades them, appears truly Indian. His coloring is sweet, though not always solid; and his touch firm, particularly in his buildings.

FARINGTON JOSEPH, R. A.—LANDSCAPE.

To remark that this artist is among the best of Wilson's pupils, is but a negative compliment; nor do I mean to include among the number, Sir George Beaumont, who is the only one that may be said to do great credit to his instructor. The artist who is the subject of the present sketch, shows but a callow capacity, when he draws upon the stock of his own ideas. When an artist gives a representation of some local spot, we feel obliged by his extending our topographical knowledge; but if, in his fancy pictures, we are ever presented with common-place stuff, such as might ooze out of any futile pate, we feel disgusted, and turn away

away dissatisfied, and uninformed. What makes the little rural representations of the Dutch school delight, is, in a great measure, their locality, and the idea of the primitive simplicity and happiness we connect thereto. Farington made a long stay at the Lakes of Cumberland; but the grandeur of those scenes does not appear to have infused any of their dignity into his imagination; and the representations he has given of those spots are by no means great; nor has he caught any of their fine massy light and shade. Though his composition is poor, his coloring is often clear, brilliant, and transparent, and sometimes accompanied with a breadth of *chiaro-oscuro:* his penciling is free and firm, but at times carried to excess; so much so, as to produce a hardness that effectually destroys repose. If these are the reflections of a nice critic, they are not those of an ill-natured one; and it is but justice to remark, that I have seen some firm, spirited, and well-colored pictures by this artist.

FUSELI HENRY, R. A.—HISTORY.

All the benefit resulting from the fine taste of Cipriani, has been in a great degree rendered nugatory by the wild effusions of the perturbed imagination of this native of Zurich; and one of the most severe reflections on the understandings of would-be connoisseurs, is the taking this man's 'chimeras dire' for efforts of the sublime: they have always appeared to me more like the dreams of a lunatic, than the productions of a sound mind.

> Such frantic flights are like a madman's dream,
> And Nature suffers in the wild extreme.
>
> LANDSDOWNE.

A great deal might be overlooked, but for his excessive vanity, which will not allow merit in others. He asserts that no man in England understands drawing but himself; and that Michael Angelo was a greater man than God Almighty; alluding to the style of figures of that artist, which he is weak enough to think surpasses Nature. Enthusiasm in the arts is often mistaken for genius,

genius, which, if not directed by sound judgment, will answer little purpose, and often end in error: this is precisely the case of Fuseli, whose heat is not tempered with the coolness and judgment necessary to an artist. His figures are meagre and poor; and the articulations of the joints so hardly marked, as to appear without flesh on them. The pictures he has painted for the Shakespeare Gallery, are so full of contemptible whimsies, as to render them unintelligible; and to understand them, would require a madman's glossary; that is, those from the Midsummer Night's Dream. He who proposes to himself an extensive and permanent reputation, must be careful that his works are founded on the true principles of Nature. Of the sober dignity of historical painting, he has not the smallest conception; and to beauty he appears equally a stranger: in this respect his picture of the Night-mare is one of the best. His women, in his Shakesperian works, are the devil. His coloring is chalky and hard, with a great weight in the shadows, and little judgment in their disposition. It has been whimsically asserted, that when he first started as an artist in this country, the R. A's. held a council to consult whether he was a genius or not. Among other reasons assigned for electing him Professor of Painting, Bacon said he voted for him, that he might once hear him lecture; but he died before that took place. That Fuseli has injured the taste of our young artists, may be seen in their works, as they mistake his extravagance for grandeur. One year gave birth to three monsters; but I never could learn who was the legitimate father; they all looked like St. Andrew on his cross. Fuseli produced a figure of Macbeth in front, with his arms up; the back of the same figure was Lawrence's Prospero; and the idea of the back figure appeared in Reynold's Macbeth; but in the picture by the latter artist, was introduced that beautiful group of female figures dancing over the cauldron, which amply compensates for its other imperfections: if they are meant for witches, they are witches of the most lovely order.

General Vernon said, that when he was some years ago returning from Italy through Switzerland, he was struck with certain odd scramblings of figures on the walls of the inns, and traced them all

all the way to England; and that when he some time afterwards arrived in London, he knew the man by the same extravagancies in his pictures. On the whole, he appears to be justly deserving of the character given of him by Peter Pindar; "that he is the fittest artist on earth to be appointed Hobgoblin Painter to the Devil."

GAINSBOROUGH, R. A.

Portrait, Landscape, and Fancy Subjects.

Though this artist never attempted history, his talents were by no means confined: his fancy subjects possess a wonderful degree of spirit and animation, accompanied with great sweetness of color. Of his portraits, much cannot be said in their praise; his men are deficient in dignity, and his women in grace; and the coloring of his females is often chalky: their drapery looks like muslin rags rather than attire; and the folds are scratchy, and badly cast, yet ever attended with a great clearness of coloring. All his forms are rather scrambled out than drawn, which certainly arose from a want of knowlege of drawing; yet, at a certain distance, the effect is true. The best of his landscapes are those painted about his middle time of life, when he seems to have looked with attention at the Dutch school: they afterwards became scratchy, and mannered. His great excellence lay in his coloring: the silvery tones are fine, with a deal of air, and the figures and animals often spirited; yet, to compare him (as a landscape painter) with Wilson, as Reynolds did, is to put the strength of an infant in competition with Goliath. In the possession of Mr. Tolmash is his fine picture of the Boys and Dogs Fighting, which, in its way, stands unrivalled; and also a spirited one of a Cart and Horses passing through some Water, in which the animals seem alive.

Mrs. Siddons sat for her portrait to a Mr. Scott of North Briton, who observed, the nose gave him great trouble. "Ah! (said she,) Gainsborough was a good deal troubled in the same way." He had altered and varied the shape a long while, when at last he threw down the pencil, saying, "Damn the nose, there is no end to it." The pun was applicable, as that lady has a long nose.

It

It is an idle assertion that Gainsborough was self taught; he studied under Gravilot, with Grignion, and several others, at his house in James Street, Covent Garden, where he had all the means of study that period could afford him. In his last illness he observed that he felt no regret at dying, but at the leaving his profession, which, he said, he thought he was just beginning to feel.

GIRTIN THOMAS.—LANDSCAPE.

THIS artist died November the 9th, 1802, after a long illness, in the twenty-eighth year of his age. Biography is useful to stimulate to acts of industry and virtue; or, by exhibiting the contrary, to enable us to shun the fatal consequences of vice. While our heart bleeds at the premature death of the subject of this paper, it becomes equally an act of justice to caution young persons against the fatal effects of suffering their passions to overpower their reason, and to hurry them into acts of excess, that may, in the end, render life a burthen, destroy existence, or bring on a premature old age. Though his drawings are generally too slight, yet they must ever be admired as the offspring of a strong imagination. Had he not trifled away a vigorous constitution, he might have arrived at a very high degree of excellence as a landscape painter.*

HAMILTON WILLIAM, R. A.—HISTORY.

This Proteus among artists, changed his manner of painting almost as often as he changed his dress; as at one period he was all for Fuseli, then Lawrence, Westall, and others; but, with all his alterations, he seldom attained to a higher style than the pretty. He was a pupil of Zucchi, an highly meritorious artist, whose style and design he most frequently adhered to; though not so rigidly as ANGELICA KAUFFMAN, most of whose pictures I should be induced to suppose were painted from Zucchi's designs, from the closeness of the similitude; and the drawing being so much

 alike,

* Girtin was a pupil of Mr. Dayes, under whose tuition he made a considerable progress in his profession. *E.*

alike, as to make it difficult to distinguish her's from her master's. She is now connected with that gentleman by the more endearing name of wife.

Hamilton appears not to have had the least idea of dignity in his compositions; and for the attire of his figures, he seems to have applied to the stage, which led him into tawdriness: indeed, the whole taste of his designs tends so much to the theatrical, that his women look like Opera dolls; and his men, like *castratas*. He drew very indifferently; the legs and thighs of some of his figures are at least two thirds of their height, which gives them a most aukward appearance. Some of his drawings of friezes of sportive figures, that I have seen, possessed considerable merit, accompanied with exquisite taste in the females. His coloring is often brilliant and lively, but his attitudes are inappropriate, and his expression not always just. Among his best pictures, if not the very best, is the one in the Shakespeare Gallery from the Winter's Tale, of Paulina discovering the Lady. He died at his house in Dean Street, Soho, after a short illness, on December the second, 1801.

HAYMAN FRANCIS.—History and Portrait.

I CONSIDER Hayman as the venerable father of the English school: his character was that of a rough, blunt, sincere, good-natured man, accompanied with a great share of wit and keen satire, which he often played off on Hogarth, so as nearly to bring tears into his eyes. With all Hogarth's merit, he was insufferably vain: at the time he painted the March to Finchley, two ladies called at his house to see it: on their going away, they did not observe that he was following them; and as they were commenting on the extravagant praises he had bestowed on the picture, they thought it so extraordinary, that, before they got out of the house, they had concluded that, from his manner, the artist must be really mad. Hogarth, when he heard their conclusion, wisely slipped into the parlour unobserved. This circumstance he was afterwards weak enough to relate at the Turk's Head, Gerrard Street, (one of the houses resorted to by the painters of that day,) and

and which furnished a theme for Hayman's *esprit* that he never lost sight of. The liveliness of his disposition carried him into the company of the *bon vivants* of the day;* and excess produced the gout, which harrassed him in the decline of life, and to which, in the end, he fell a martyr, at his house in St. Martin's Lane, opposite May's Buildings.

When it is considered how little had been done before by any British artist, we must give Hayman great credit for doing what he did, as from his exertions may be traced that emulation which has raised the arts to their present elevated state, and removed that national odium so unjustly bestowed by the Abbés Du Bos and Winkelmann. I cannot help thinking that the pictures of THORNHILL, who lived at the same period, are in many points infinitely inferior: his manner was flimsy, trifling, and gaudy; nor could it be expected to be better, as he appears never to have looked above Verrio, his master; but before whom I must certainly place him. It is very extraordinary that Thornhill could never understand the merits of Hogarth, and never forgave, as he said, his daughter's marrying that fellow. Perhaps the insipidity of his own manner made him not feel the expression in his son-in-law's works; for at the expression of the passions, Hogarth was one of the first in the world.

Hayman's manner is decisive, and firm, but hard; and his drawing is incorrect; yet his pictures in Vaux Hall Gardens (I mean the large ones, for the others, though sometimes attributed to him, are not his) possess excellencies that would not discredit an artist of the present day, particularly the one with the Marquis of Granby, and the Triumph of Britannia. His pictures of Don Quixote were so well received, that he had an order to paint two copies for Madrid. If his manner was not pure, he has the merit of originality, and may be considered as the English Cimmabue.

* Beau Nash and Hayman had one evening been rioting at a tavern, and were returning fresh, when Nash fell into the kennel: his companion, in the endeavor to get him up, fell down also; on which Nash grumbled out, "What's the use of troubling yourself? The watch will come by soon, and *they will take us both up.*"

HODGES WILLIAM.—Landscape.

Hodges, who was a pupil of Wilson, is well known on account of his Views in Cook's last Voyage, and those taken in the East Indies, and executed in aquatinta. As an artist, he chiefly painted scenes from Nature, collected during his travels, some of which may be said to possess considerable merit: but, in the aggregate of his works, the coloring is too monotonous, and sometimes heavy, with an abruptness in the light and shade approaching to hardness. The few compositions he has produced, may rather be called compilations, from their want of originality. He appears to have had but a feeble imagination. One of his best ideal works, is the landscape with the story of Jacques, from As you Like It, and which has been finely engraved by Middiman. Having realized a small fortune by the arts, he forsook them, and went into the banking line, in which he failed; and died in 1797, leaving a wife and family of children in great distress, which soon caused the former to follow to an untimely grave.

HOPPNER JOHN, R. A.—Portrait.

This artist is the best of all the imitators of Sir Joshua, and would deserve great praise, were his pictures his own; but so far is that from being the case, that they are composed from the prints of Reynolds; and the attitudes of the sitters made to answer as well as circumstances will permit. It is truly astonishing, that any one can lose sight of the charms of that great mistress of the art, Nature, and tread servilely in the footsteps of any man, however exalted his rank. The loss of ambition is a sure sign of the decline of the arts; as, where every one is content to follow, no one will get before. When a great man appears, weak minds are apt to seek for the rules of art in his works, instead of applying to Nature: this is precisely the case of this artist; he has not a wish, or an inquiry to make, that does not end in Reynolds; forgetting the old proverb, that when two men ride on a horse, one must be behind. His coloring is clear and bright, his handling free: his small pictures are by far the best.

IBBETSON JULIUS.—LANDSCAPE.

THIS artist is a native of Scarborough, in Yorkshire, where his profession was that of a Ship-painter. He accompanied Colonel Cathcart on his mission; but, in consequence of that gentleman's death, returned with the rest of the embassy. Though his works possess considerable merit, he has frequently found it difficult to obtain a market for them. It is truly unfortunate for the arts, that few buy pictures for love, but many to make money by them. How horrid it is to see the names of some of our prime nobility coupled with those of scoundrel-dealers, jobbers, and mongers of pictures, who play all manner of dirty tricks to deceive the public, and decry the present race of artists! Though the love of the arts in itself, could not draw a guinea from a Bridgewater, a Gower, or a Carlisle, yet was there an Orleans collection to be sold, they would readily become buyers, in hopes, like true dealers, to make money by the purchase! This has lately been the case in respect to a certain noble collection, the active manager of which was an ignorant, *ci-devant* Draper: it was artfully divided into two parts, and the price of admission fixed at half-a-crown to each. The best pictures were reserved, and marked as sold, with immense ideal prices set on them. The scheme took, the refuse went off like wild-fire; and before two-thirds were disposed of, the *ignoble* proprietors made *seventy thousand pounds!* though the whole collection had not cost them *fifty!* The painters of the present day deserve great praise for what they have done, particularly when it is considered what adverse circumstances they have labored under, from want of due encouragement. The hand that should nurture is destroying! Admitting that the advantage is really on the side of the old masters, how can it be expected otherwise, when there is no opportunity for great exertions, as all the cry is for old pictures?

Ibbetson has been much employed in copying Berghem, in which he is very successful, and to whose manner his style approximates. His own manner is clear and firm, but sometimes a little hard; and his coloring has too much of a clayey hue. His cattle

cattle are touched with great smartness and spirit; and the pictures where they form the principal feature are by far the best.

KIRK.—History, Miniature, and Engraving.

Poor old acquaintance! "Narrow is thy dwelling now! Dark is the place of thine abode!" The passage of this artist through life, was rapid as a meteor; but he passed not without illuminating society. He possessed a vigorous and rapid fancy, with great elegance in his female figures. His subjects are generally well conceived, with great truth of drawing. His coloring is pleasant, but the light and shade feeble; and his oil pictures are slight. Some few miniatures which he painted, are full of feminine elegance; and his children are sweet, chubby, and well colored. His engravings are in the manner of chalk, and inferior to none. So anxious was he for the success of a plate, that the day before he died, Warren, the Engraver, held him up in his chair, to enable him to touch a working proof. His dissolution was caused by a decline, in 1798. He was buried at St. Pancras. "When shall it be morn in the grave, to bid the slumberer awake?"

LAWRENCE THOMAS, R. A.—History and Portrait.

So much has been said of this artist by his friends, in the way of eulogium, that his powers have been infinitely magnified beyond what they really were. This has no doubt contributed to injure his improvement, by checking that desire of fame, which keeps hope and activity alive. Flattery was laid on so thick at one time, as to compel him to step forward, and make a public apology: such a practice has no doubt contributed to injure him, inasmuch as it left nothing for future expectation. Highly to his praise, he was a dutiful son, and supported an aged father and mother for years; but unwisely; and this, together with suffering a needy set of brothers and sisters to live on him, almost reduced him to a state of bankruptcy. As a portrait painter, he has considerable merit; but he is apt to destroy the repose of his pictures, by trifling and dispersed lights. This is sometimes carried to such an excess,

as

as to produce the appearance of tinsel, or glass, sparkling on the surface; an effect that totally destroys the tranquillity of the whole. Some of his heads are painted with great spirit; but in his full-lengths, he is frequently too idle to draw correctly. One of his best, is Kemble in the character of Coriolanus, and certainly does him great honor: the head is particularly well marked, and full of sentiment, the attitude appropriate, and the *tout en semble* fine. As an historical painter, he has produced but few pieces, and those more remarkable for size than merit. In that of Prospero raising the Storm, (vide *Tempest*,) he has very injudiciously shewn the back of the figure. The attitude of his Satan calling up his Host, is energetic, and the drawing fine.*

DE LOUTHERBOURG PHILIP JAMES, R. A.

History and Landscape.

This artist is a strange instance of a man possessing opposite qualities. In some parts of the art, he has gone beyond any painter, either living or dead; while in others, he is as defective. As a landscape painter, his mode of handling surpasses description: the parts of his pictures are wonderfully fine; but they are often spotty, and destitute of repose; a defect which, in all probability, arose from

* This picture reminds me of an anecdote of one Vandermine, a painter, who, between forty and fifty years ago, when artists were more scarce than at present, was taken into Yorkshire by Mr. Aislesby, a man of large fortune, to paint him some pictures; but he committed such excesses, that he was at length turned out of doors. Under those circumstances, he went to a Draper at York, where he had frequently been with his patron, and took goods for clothing on credit; and as, in conversation, he discovered that the man had saved an hundred or two pounds, he persuaded him to part with it, promising him five per cent. then getting a Taylor recommended to make the cloaths, he afterwards decamped in a hurry. It was some months before Mr. Aislesby had occasion to go to York, and when he called on the Draper, the latter ventured to ask after the gentleman; when the other exclaimed, he had turned the rascal out of doors for his drunkenness and dissolute conduct.

from his early connection with the French school. The selection in his pictures is seldom noble; and when he attempts a view, he is not only deficient in likeness, but it becomes so mannered, as to contain the same objects as occur in his fancy subjects. His coloring is wonderful clear, and often bright to a fault; and as he is fond of transparency, it is often carried into his rocks, giving them the appearance of glass. He seems but little acquainted with the *chiaro-oscuro*, as his darks are never sufficiently massed; and the few drawings he has made are totally destitute of it: this makes his works not happy to engrave after; as the want of grouping in the lights and darks, renders the prints spotty and grey. This artist never condescends to draw from Nature; all he does, is to make a few crude lines, where he thinks he may not be able to recollect the scene, on a card, and then he corrects it at night; but he oftener works entirely from memory. He was employed to make the designs for the scenes of Drury Lane Theatre for many years; and in that branch of the art showed powers truly astonishing, particularly in contriving the machinery, and in throwing over his scenes different colored lights: on this plan, he afterwards contrived his famous Eidophusikon, in which, by means of transparent substances,

conduct. On this an explanation took place, and the man was advised to get a picture for his money, as the painter was no further off than Scarborough. The advice was followed, and he found the artist, who, after a bottle, painted, before he left him, a large head of *Satan after the Fall:* this was exhibited gratis at the Draper's house at York, and by the company it attracted, amply repaid him. The poor Taylor, who lived opposite, and had made the cloaths, being mortified at the other's success, determined to walk over to Scarborough, to see if he also could get a picture; when, on being introduced to the artist, with many bows and scrapes, he begged, as the artist had painted a picture for his neighbour that was likely to make his fortune, that he would likewise paint one for him; and as his account was not so great as the other's, he observed, that he could not expect so large a one; but added, if he would be so good as to paint him a *little Devil*, he should be much obliged. The whim took; he got a small picture, and returned to York, where both pictures were exhibited with great *eclat*.

substances, he contrived, in some of his scenes, to make the moon rise, and the clouds to float across the sky, and occasionally obscure the luminary, which had a fine effect. As an historical painter, he is highly imperfect: he draws ill, and, if possible, conceives his subject worse; and his style of execution is too clean and delicate for such a line of art. Nor is his manner sufficiently firm, nor his shadows broad enough, to give his pictures the consequence required in history. I cannot help considering his picture of the Angel destroying the Assyrian Host, as one of the worst of his attempts; and his Deluge, as the very best that he ever produced. Both these were painted for Macklin's Bible. As to his picture of the Siege of Valenciennes,* instead of its being his *chef d'œuvre*, it has ever appeared to me but a poor performance; but, as usual, has fine parts; the animals are particularly spirited: but in this respect, his picture of Warley Camp, in the King's Collection, is unquestionably the first, and in my opinion the finest from his hand: another advantage arises from its having a grey effect, as his warm ones are often violent. In agitated water, he is very successful; and this is a fine feature in his Lord Howe's Victory, as well as a fine tone of coloring throughout. I believe the print-sellers made him an historical painter, and this must operate as some apology; for as those people possess no judgment in matters of art, they foolishly suppose, that if a man paints well in one line, he is equally well qualified to succeed in any other, without considering whether his habits of education have qualified him for the task. There was a time when this artist was drawn aside from his studies, by the fancied warnings of his guardian genius, who enjoined him, through the medium of faith, to make the blind to see, and the lame to go; and, in consequence of an advertisement in the public papers, the people flocked far and near, to receive the benefit of his inspiration. The result was not equal to his hopes: the cripple was not relieved, nor the blind illumined;

* This picture, and its companion, Lord Howe's Victory, were lately sold in a public auction, for the small sum of one hundred and thirty pounds. The purchaser was one Vernon, a picture-dealer of Liverpool.

and the whole proved but the whispering of an evil spirit, who laughingly retired, while the poor Alsatian was left to lament the demolition of his windows.

MARLOW WILLIAM.—LANDSCAPE.

THIS master's best performances are those of buildings; and the closer the scene, the greater the success, as his skies and distances are generally hard. His landscapes possess the same fault; and the trees are often ill formed. His touch is firm and spirited; but, by being extended to the remote parts of the picture, it destroys distance. The coloring in his pictures is extremely agreeable; and the warm amber color that pervades some of his building scenes, renders them highly valuable. One of the finest pictures of this artist that I ever beheld, was a View of the Bridge and Castle of St. Angelo at Rome. His master was SCOTT, whose pictures and drawings are very rare; so much so, that I never saw a picture by him, and but two or three of his drawings. He may justly be styled the father of modern draughtsmen, as he is the first who attempted to make his drawings approach the strength of pictures, instead of leaving them as mere sketches. Those which I inspected, were bustling scenes, enriched with a multitude of figures.

MORLAND GEORGE.—LANDSCAPE.

IN speaking of this artist, I shall not judge of his works as the world in general do, by the degree of reputation he has attained, but by the intrinsic merit they possess. That much of that reputation depends on his singularities is beyond all question; as he is as much talked of on that account as any other. It is a great misfortune for the arts, when the world entertain an opinion, that a man cannot be a genius without being mad; or, in other words, be a brute or scoundrel. This makes many a weak head run into excess to acquire a reputation. The many stories of excess related of this artist, would fill a volume of some magnitude; yet, I most fervently hope that no one will be at the pains to transmit them to posterity, as the surest way of disappointing all who may set

out

out in life with such views. Whatever his professional talents may be, he is a disgrace to the name of man, and a blot on the credit of the art. An harmless anecdote or two, will serve, perhaps, more to illustrate his character, than any observations, however just. Even when a boy, he was obstinate and wayward. West having called at his father's one evening, found young Morland, who was then about five years old, standing naked before the fire. Having spoken to the youngster two or three times, he returned no answer, but looked sulky, on which West asked him if he had no tongue: without making any reply, he immediately looked up, and thrust it out of the corner of his mouth! His associates have always been of the lowest order. One of these friends, whom he sent to a gentleman for some money for a picture, on being introduced, began with, "Sir, I am *Mr. Sparks*, the fighter." Of the high quality of mind, his pictures do not possess the smallest share; nor are his objects even selected, but such as come first to hand, with an eternal repetition of the same in every picture, which renders them all of one family. How he can be mistakenly called, as he is by some, the English Teniers, is astonishing; except it be from his taking his scenes from low life. As well might every portrait painter be called a Reynolds. His coloring is dirty; his touch, dry and ragged; and if it is fair to judge by his open scenes, he has a very superficial notion of the *chiaro-oscuro;* and also of aerial perspective, as may be seen in his skies and distances, which are hard and dry. His best pictures are the interiors of stables; these are often spirited; but he has no idea of exhibiting his animals in a state of action; nor are they anatomically correct. His pigs, calves, and sheep, are unquestionably his best works; and as they are often in interiors, afford shadow of course. Though many of his pictures have obtained a great price, his folly has prevented him from being benefited by it, through his parting with them to the knaves about him for a trifle, when distressed for money. His Dancing Dogs, one of his best pictures, he sold for seven guineas; and the buyer sold it to J. R. Smith, the Engraver, for fourteen; who sold it for eighteen to Gaugain; in whose sale it produced twenty pounds. No gentleman

can deal with him; he has often taken half the money for a picture before it was began, and sold it to a stranger for the other half.

These hasty reflections are merely intended to place him in his true light; for though most of his pictures are shamefully slight, he must be pronounced a man of superior abilities; but his reputation, unfortunately for the arts, has made many a slovenly painter.*

MORTIMER JOHN HAMILTON.—HISTORY.

THIS artist is better known by his drawings than his oil pictures, which are few in number, in proportion to the former. He was not very successful as a colorist; his paintings being rather heavy, and the tones partaking strongly of an ochery or clay color. His drawings are full of fire and spirit, and possess all the high qualities requisite to constitute a master. His compositions are arranged with great judgment; and his drawing is particularly fine: though it is much to be lamented, that, from the dissipated life which he lived, he often devoted his time to the production of trifles, unworthy of his genius. He used occasionally to frequent the Feathers, a house formerly at the back of Cranbourn Alley, where a subscription being proposed one evening for a person in distress, while a collection was making round the room, he drew with pen and ink, compositions round the margin of the newspaper; and when it came to his turn to subscribe, he gave the paper, which was put up to auction on the spot, and sold for five guineas; so much were his drawings in request at the time.

As he was a *bon vivant*, it frequently carried him into company, of which he was always the life, and at which time nothing was too extravagant for him to undertake. It is said, that in one of these fits of extravagance, he absolutely eat a wine glass, of which act of folly he never recovered.

Most of his drawings have been finely etched by Blith, who, by living a loose life, so broke his constitution, that, in a fit of desperation, he put an end to his existence, by cutting the blood vessels of his arm with a razor. His picture of the Battle of Agincourt, engraved

* Morland died in October, 1804, at the age of forty.

engraved by Ryland, is a copy from (with trifling alterations) a very fine drawing in chalk in the possession of Tassaert, of whom he borrowed it; and when charged with the piracy, excused it, by saying he could not get rid of the idea of the drawing.

Mortimer was so fascinating a companion, that Barry declared he was afraid to trust himself in his company. Several months before Barry began his great work in the Adelphi, Mortimer called at his house, wishing to see his sketches for those pictures; but he could only get admission as far as the passage. "Go, (says Barry;) you are a clever scoundrel; I will not let you see any thing I am about: I don't want to see you these seven years. Go home; you have ideas enough; you shall not have any of mine. Go along; go along; I wont trust myself with you;" and pushed him out of the house, for fear, if he staid any longer, that he should be overcome by his pleasantry.

NORTHCOTE JAMES, R. A.—HISTORY AND PORTRAIT.

NOTHING can be more difficult, than to attempt the delineation of a character that possesses no striking or characteristic marks, as is the case of this artist. His manner is evidently founded on that of Opie; but without that firmness, or severity of manner, that accompanies the productions of the latter: nor are his heads by any means so fine. No man can be competent to the task of criticism, that has not taken an extensive view of the arts, to enable him to judge with candour. Merit is comparative, and can only be discovered by a comparison with similar productions. It is on this ground that, by comparing him with the above artist, something like a just value may be obtained; though, in most instances, he falls so short of him, as to suffer considerably by it; for his composition is less judicious, and his coloring less warm: nor does he execute his subjects with that decision which the scenes he attempts require. Some of the pictures which he has painted for the Shakespeare Gallery, are unworthy notice; as his large ones of 'Bolingbroke entering London with Richard his Prisoner,' and the 'Meeting of Edward the Fifth and the Duke of York.' His best works

works are the Smothering of the young Princes in the Tower, and the Conveying them away for Burial: though why the murderer in the former picture should be in armour, I never could guess; yet it were but justice to add, that the burying of the children is a well-colored picture, accompanied with a good effect. Where this artist has attempted Fancy Subjects, his powers have appeared to evident disadvantage; as in his attempt at Illustrating the Progress of Virtue and Vice, in the characters of two servants, whose actions he has traced through a series of pictures, and which I must assert, are more likely to lead young minds astray, than to correct their morals. Indeed, the subjects were so disgustingly handled, that it was not possible to rejoice at the good fortune of one, or commiserate in the sufferings of the other. Gaugain, the Engraver, declared that he gave 1000l. for them. They are evidently founded on the novel of Pamela, and on the pictures of the Harlot's Progress; but will by no means bear a comparison with the latter. Northcote is a native of Plymouth, and was bred a watch-maker; but at the age of twenty-four, he became a pupil to Sir J. Reynolds.

OPIE JOHN, R. A.—HISTORY AND PORTRAIT.

OPIE, who is a native of Cornwall, was bred a weaver, but afterwards became a painter from choice. On his arrival in London, he was introduced to notice by Peter Pindar, who is said to have received a poundage from his labors. His manner approximates to that of Rembrandt: his style is bold and vigorous; and, like that master, he has seldom more than one light in his pictures. The subjects in which he succeeds best, are where the rough, unpolished parts of nature appear; with these his dark and forcible manner of light and shade suits admirably; but where he attempts at characters that require elevation, he is generally deficient. His *chiaro-oscuro* is broad, and powerful, but destitute of clearness of color; a fault that also attaches to his lights, which are often heavy and cold: his touch is firm, broad, and spirited. Where he feels his subject, no one can enter more into its spirit than himself: as in the Assassination of James of Scotland, Rizzio, &c. which

which justly class him among the first masters. Of feminine beauty, he appears not to have the least feeling: his forte is undoubtedly the terrible, and for this his manner is best calculated: some of his heads are full of spirit, and finely executed. Those scenes of assassination from which he derived his reputation, associate perfectly well with the severe, dark style, which he pursues; and that from a principle in Nature, as the abrupt, forcible, and dark, will ever accompany acts of horror. As a portrait painter, he has great claims to praise; particularly in his men, which are firm, bold, and freely handled; and occasionally well colored: his women are heavy, inelegant, and chalky, accompanied with a hardness that destroys all beauty.

PETHER ABRAHAM.—Landscape.

This very ingenious little man, independent of his painting, is an excellent musician, and mechanic; he makes different optical instruments, as telescopes, air-pumps, and microscopes; and he once read lectures on electricity, with instruments of his own making. His pictures, in point of choice, are of the rural or beautiful cast; his coloring is clear and brilliant, accompanied with great power of handling. I think I do not assert too much, when I say, that no man, since the days of Claude, could paint a distance with so much sweetness as this artist. He has but little idea of light and shade, through which his pictures are sometimes fluttered; and as he seldom resorts to Nature for his materials, his forms are often repeated; this gives his works a great appearance of sameness, which operates as a great drawback to their value. He is generally called *Moon-light* Pether, on account of his painting many pictures of that description, and also to distinguish him from his cousin William.

PETHER WILLIAM.—Portraits in Oil & Miniature, &c.

This artist, like his cousin Abraham, is a man of great abilities: his portraits in oil, which are rare, are painted with a firm, broad pencil, and great force of shade; those painted in the meridian of his

his life, are the best, his latter ones being indifferent. His miniatures are clear, firm, and spirited, generally accompanied with great force. I have seen a few of his landscapes in oil, which are tolerably good. He is better known as an engraver in mezzotinto, in which line he is unquestionably the first; witness his fine prints from Rembrandt, and Wright of Derby; these will remain the admiration of posterity. I flatter myself, that I have not judged partially of his works, from having myself been his pupil, and from having found him a kind master, and polite gentleman.

PROCTOR.—History and Sculpture.

How painful the task of recording the misfortunes of this artist! How shocking the thought, that the public should have been blind to his excellencies! After spending his small patrimony in the cultivation of his professional abilities, he was reduced to such distress, that, not being able to pay a small bill, it made so great an impression on his mind, that, after wandering from the house of one friend to another, he was induced to return to his lodgings; where he sighed, languished, and drooped into eternity! He painted some few historical pictures, which will never rank very high; but as a sculptor he will ever be classed among the first; if not regarded as the very first, that have appeared in this country. His model of Ixion is justly considered as the finest piece of work ever produced by a native of Britain. Another of his works was the fine group of Diomede devoured by his Horses, and which he destroyed in a fit of despair, because he could not get a purchaser at fifty pounds, after it had cost him twelve months labor. What a loss are the public answerable for in him! what had we not a right to expect from his great abilities! He was mild, affable, and modest; properties that ever attend conscious worth and transcendent abilities. But peace to his manes! May his spirit find that rest in eternity, it was a stranger to here.*

REINAGLE

* For additional particulars of this artist, see the Excursion through Derbyshire and Yorkshire, p. 58, 59. *E.*

REINAGLE PHILIP, A. R. A.—LANDSCAPE, PORTRAIT, &c.

ALL the pictures of this artist that I have seen, are in the manner of some one or other of the Flemish or Dutch masters; and his powers of imitation are so great, that he may, with much propriety, be included among those painters who live by *making old pictures*. Foote observes,

> No matter what our modern wits deserve;
> They'll thrive as ancients, but as moderns starve.

His portraits are respectable; and his birds, which he sometimes paints, are finely colored, and the plumage is touched with great lightness.

REYNOLDS SIR JOSHUA.—HISTORY AND PORTRAIT.

LANGUAGE is too feeble to do justice to the merits of this very great man. As a *portrait painter,* he unquestionably ranks before any other; for though he did not draw equal to Van Dyck, yet for beautiful elegance in his women, and dignity in his men, and for a certain lovely air in his children, he leaves them all behind. In light and shadow, he was a most consummate master: he seems to have possessed the art of combining light with light, and shadow with shadow, in a way superior to any thing of the kind in portraits, and that without reducing the whole to one light, and one dark. He also had the power, in an eminent degree, of giving an interest in his pictures beyond the mere portrait; and for him it seems to have been reserved, to shake off that stiffness, or portrait-like air, found more or less in all other individual representations.

His coloring is rich, luxuriant, and glowing; and if some of his pictures do not stand, it should not, by any means, be allowed to disparage his talents, as the causes arose from the frequent experiments which he made to arrive at a high degree of ideal excellence, not to be obtained with the colors in their simple state. No man

like him, knew how to make his drapery answer the purpose of enriching his figures, as may be seen in his fine picture of COLONEL TARLTON; for though the figure is merely in a close jacket, by making it unite, in a certain degree, with the flags in the back-ground, it assumes a richness unexampled: others may have done the same by accident, in him it was principle. The taste and coloring in his back-grounds, are among the first specimens of landscape; and the accompanying ornaments of vases, &c. are very judiciously selected. His historical pictures are not so pleasing; for though the *chiaro-oscuro* and coloring are fine, and always accompanied with strong marks of a classical mind, yet the composition appears artificial, or studied, and the expression is not always elevated. The pictures he painted for the window of New College Chapel, Oxford, of the NATIVITY, &c. are among the first specimens of art in point of effect and coloring; and the seven figures of the lower compartment, are equal to any thing in point of composition. They represent the Cardinal Virtues, with Faith, Hope, and Charity; the last of which is a lovely group. Many have foolishly said, that the art of painting on glass was lost; the truth is, till now it never was found, as that window testifies; and which will be considered by posterity, as a wonder of the world, if it is rightly valued.

His beautiful picture of CUPID AND PSYCHE, which appeared in a recent sale, is most elegantly conceived; it only wanted the mere name of Corregio, to induce the connoisseurs to give 2000l. for it, which is not more than its value. What are we to think of those pretenders, who imagine they know more than the artist; who assert, that, "a painter cannot be a connoisseur; and who *modestly* allow "West to be a tolerable judge, and that Sir Joshua knew a little!"

I shall always esteem myself happy from having had the pleasure of his acquaintance, and also particularly fortunate in the pleasure of seeing many of his best pictures fresh off the easel. He was mild, affable, and gentleman-like, and highly industrious: winter and summer he breakfasted at nine, entered his painting-room at ten, and never ceased till five, if the weather permitted. Malice has charged

charged him with avarice; probably, from his not having been prodigal, like too many of the profession. His offer to me proves the contrary. At the time I made the drawings of the KING at ST. PAUL'S, after his illness in 1789, Reynolds complimented me handsomely on seeing them; and afterwards observed, that "the labor bestowed must have been such, that I could not be remunerated from selling them; but if I would publish them myself, he would lend me the money necessary, and engage to get me a handsome subscription among the nobility." Such an offer could not have resulted from a person of an avaricious disposition. And in the purchase of pictures, money was never an object; witness his offering to cover *twice* with guineas (as the price of purchase) the picture of the *Witch coming from Hell, with a Lap-full of Charms,* by Teniers; and which he afterwards possessed, as he modestly declared, by *only* painting a portrait, a fancy subject, and another of his own works. He mentioned the sum it would have taken; and which, to the best of my recollection, was 900 guineas. "He was a man; take him for all in all, we shall not look upon his like again." By his abilities, he has raised a monument to his memory, which will remain as long as art, founded on the most exquisite wisdom, shall be admired; and which can only cease by the destruction of Time, in the extinction of the Universe.

ROOKER MICHAEL ANGELO.

LANDSCAPE AND ENGRAVING.

POOR Michael! dejected and broken in spirit, for want of due encouragement, drooped into eternity the last day of February, 1801, aged about fifty-seven. The ingratitude of a friend, to whom he had lent a sum of money, and the neglect of an undiscerning public, broke the heart of this highly deserving and meritorious artist. The hand of folly is profuse in the purchase of old pictures; but the performances of living artists, however deserving, are too frequently treated with contempt. While the wealthy and ignorant are suffered to dictate in matters of art, the professor will be left to suffer; and ultimately the dignity of science

will sink into obscurity and contempt, from its being rendered subservient to little minds.

This artist was the son and pupil of Ned Rooker, of facetious memory, and who for some time acted as an Harlequin at Drury Lane Theatre. He has left some admirable specimens of engraving, as well as his father:* but his chief delight was drawing, in which, for taste and execution, he stands unrivalled. He appears to have founded his manner on that of Paul Sandby; and though more feeble, yet with a charming eye to nature. Though a new and more dashing style at present prevails, it is less true, and unquestionably more artificial. For some years Rooker painted the scenes of the Haymarket Theatre, in which he acquitted himself highly to the satisfaction of the public.

SHELLEY SAMUEL.—PORTRAIT AND HISTORY, IN SMALL.

SHELLEY was born in Whitechapel; and may, in some measure, be considered as self-educated. He derived great advantage by copying the works of Reynolds in the early part of life, and on which he may be said to have founded his style. He is one among the few who do not consider the profession in a mercenary point of view; and he has raised himself above the character of a mere miniature painter, by his historical pictures: many of these display a high degree of taste, particularly such as possess female figures; to which he has the power of communicating great elegance of attitude, accompanied with a rich, harmonious, and deep tone of

* Ned Rooker engraved the plates for Sir William Chambers's Civil Architecture, and many of those for Stewart's Antiquities. This Stewart was a great boaster, without either taste or knowledge, otherwise than in giving a dry detail of the measures of parts of a building. He made a pompous display of what he called his Ionian discoveries, asserting, that he possessed the only specimens of the true antique in the world. Adams, the architect, with a view to mortify his pride, procured early proofs of the plates, and sent them, with an account of the affair, to Piranesi, at Rome, who published many beautiful examples of the ancient Ionic before Stewart's work made its appearance.

of color. His portraits do not admit the same unlimited commendation as his fancy subjects, as they often appear flimsy; and the men want that square determined marking, so justly belonging to the male character. The three great characteristic marks that distinguish the different parts of the human species, can scarcely be missed by the most superficial observer; the angles that accompany the male form, the beautiful serpentine sweeps in the female, and the circles of which the lines of children are composed, must be obvious to every one.

No one has labored to acquire celebrity more than this artist, and no one is better entitled to the respectable rank he holds in society. Intemperance and study so widely differ in their pursuits, as to render it impossible for them to exist in the same mind; or, at any rate, in such a way as to afford any great or sensible advantage to the agent: Minerva was never known to accept the cup from Circe!

SHERWIN JOHN KEYSE.—History and Engraving.

This artist, who was a native of Sussex, and followed the business of a wood-cutter till nearly twenty years of age, possessed all that impudent assurance necessary to pushing his fortune in society; but what his forwardness procured, his folly lost, as, in the end, he disgusted all his friends, among whom were some of the principal nobility. Though in many respects fortunate, he made so ill a use of his means, that, by running from one excess to another, he broke a good constitution, impaired his mind, and so embarrassed his affairs, that he was afraid to appear abroad: under these wretched circumstances he sunk into eternity, at the house of Wilkinson, the print-seller in Cornhill. His vanity was so great, that he imagined nothing too difficult for him to undertake; this made him produce such wretched things as the 'Deserted Village,' and the 'Siege of Gibraltar:' but the *ne plus ultra*, was his attempting a picture in oil, fifty or sixty feet long, of the 'Installation of the Knights of St. Patrick,' and which, as far as it was carried, proved a wretched daub. The picture which he painted in

in water-colors for the print of the 'Death of Chatham,' possessed considerable merit; but his unsettled disposition caused him to leave this, as well as many other things, unfinished: some of the heads, in particular, were finely handled. In his mode of working, he was rapid as light; and to this he unfortunately trusted, instead of to industry. In his person he was remarkably well made, with handsome features, and possessed of great muscular power, particularly in the arms. As an engraver, he will ever rank among the first, as the prints he executed soon after he left Bartolozzi sufficiently evince; witness his 'Christ bearing the Cross,' 'Christ in the Garden with Mary,' &c. all which stamp him a man of considerable abilities. He died at the age of thirty-nine, on August the 20th, 1790.

SMITH GEORGE, OF CHICHESTER.—LANDSCAPE.

THE pictures of this artist are but rarely to be met with, nor are they in particular estimation, though he was fashionable in his day. Those which I have seen, are chiefly rural subjects, pleasing in point of composition, but heavy in their coloring. The materials of his pictures were chiefly selected from the scenery round Chichester, of which place he was a native. His best pieces were those engraved by Woollett; and the prints are superior to the pictures. This artist was better paid than Wilson, from whom he carried the prize at the Royal Society. There were three brothers of this family, all artists, who form the subject of a picture, painted and engraved by W. Pether: one of the brothers painted portraits; and the other, fruit and flowers.

SMITH JOHN RAPHAEL.—PORTRAITS AND MEZZOTINTO.

THIS artist is the son of Smith of Derby, from whose landscapes Vivaris engraved sundry views in Yorkshire, and a view of St. Vincent's Rocks. He furnishes a proof of how little early propensities can be depended on as indicative of genius; as his father chose his brother Samuel to be the artist, from his steadiness and early application; but *his* abilities have proved so confined, that he has not

not produced even a tolerable miniature. The subject of this sketch was apprenticed to a Linen-draper, and in that capacity he lived as a shopman in London; when, wishing to increase his finances, which were but slender, in proportion to his wants, he amused himself in his leisure hours with painting miniatures; and making an essay at engraving, produced a print, called the *Public Ledger; open to all Parties.* This had so rapid a sale, that he shortly afterwards commenced Engraver, and ultimately attained great celebrity in the mezzotinto style. His prints after Sir Joshua are extremely fine. His Lord Richard Cavendish, and the Primate of Ireland, are two noble monuments of art. He has latterly attached himself to painting portraits in crayons: they are slight, but spirited; yet they by no means compensate his loss as an engraver. He possesses the address to please all those who are fond of a song and a story, with which he is always ready. As he is not particularly fond of study, painting hasty portraits is better suited to his disposition. The number of slight heads he has painted at a guinea are incalculable: one of the family told me, he had done as many in one week as brought him forty pounds, and each of them, I know, he could finish in an hour.

STOTHARD THOMAS, R. A.—HISTORY.

EVERY eminent artist has some peculiar character of excellence prevailing in his works: in those of Stothard, the highly valuable qualities of female beauty and elegance strongly prevail, and that in a degree infinitely beyond his cotemporaries. His designs for the Novelist's Magazine, and other publications, are superior to any thing of the kind ever produced; for though the littleness in the French style was formerly supposed calculated for vignettes, yet the masterly way in which Heath has engraved from this artist, has made them universally admired, and infinitely outstepped every thing of the kind produced in Europe. His drawings are highly esteemed, as they are decorated with all the charms of beauty: his female figures are angelic, light, tripping, and full of grace; and the coloring is warm and brilliant, with a light spirited touch,

touch, highly fascinating. Of his *chiaro-oscuro*, the light is generally broad, massy, and prevalent. Expression he appears but little acquainted with; a defect particularly observable in those of his drawings that require energy. His oil pictures are not equal to his drawings; they are slight, crude, and destitute of force; but in them his women fascinate. His best I ever saw are two in Macklin's Gallery; Solomon, from Prior; and Aminta and Theodora, from Mallet:* the latter was extremely fine. Some of his allegorical subjects are very beautifully executed, and the figures are managed in a style that has ever appeared to me highly poetic, and justly calculated for such subjects. On the whole, I cannot help concluding, by placing him among the few who prefer mind to the lesser excellencies and embellishments of the art; or, in other words, one who prefers thought to action; for if his works are slight, an ample compensation is made in the general good arrangement of the whole.

TURNER WILLIAM, R. A.—LANDSCAPE.

HIGHLY to the credit of this artist, he is indebted principally to his own exertions for the abilities which he possesses as a painter, and for the respectable situation that he holds in society. He may be considered as a striking instance of how much may be gained by industry, if accompanied with temperance, even without the assistance of a master. The way he acquired his professional powers, was by borrowing, where he could, a drawing or picture to copy from; or by making a sketch of any one in the Exhibition early in the morning, and finishing it at home. By such practices, and by a patient perseverance, he has overcome all the difficulties of the art; so that the fine taste and color which his drawings possess, are scarcely to be found in any other, and are accompanied with a broad, firm *chiaro-oscuro*, and a light and elegant touch. The man must be loved

* To the disgrace of the age, this picture was positively sold at Squib's Auction Room for 12l. 12s. and its companion, Solomon, rejected for ten guineas.

loved for his works; for his person is not striking, nor his conversation brilliant. He was born in Maiden Lane, Covent Garden, where his father conducted a decent trade. Though his pictures possess great breadth of light and shade, accompanied with a fine tone of color, his handling is sometimes unfirm, and the objects are too indefinite: he appears, indeed, to have but a superficial notion of form.

WALE SAMUEL.—HISTORY.

THE labors of this artist must be known to most people, from the vast number of designs that he made for the different publications of his time, and many of which were finely engraved by Grignion, Ryland, and others. His works had little to recommend them, as he drew incorrectly, and had no idea of the *chiaro-oscuro*. The most admirable part of his pictures consists in the architecture of the back-grounds; and in this I suspect him to have been assisted by Gwin, the Architect, who lived in the house with him, and who has left many specimens of his abilities; as the Magdalen Bridge, Oxon; the beautiful Section of St. Paul's, engraved by E. Rooker; and its companion, an Elevation of St. Paul's, the engraving of which was began by Lowry,* but stopped by the avarice of a Bookseller, who sued the poor Engraver for the penalty of fifty pounds, because it was not finished by the time agreed on; a conduct which provoked him to destroy what was done, though considerable. This artist delivered Lectures on Perspective at the Royal Academy.

WARD JAMES.—LANDSCAPE AND FIGURES.

I SPEAK of this artist merely on account of his picture of the Bull-bait, which may be ranked among the finest modern productions,

* One circumstance in the practice of this artist, and worthy of being recorded, is, that he does not etch with steel point, as is usual, but with *diamond*, and other *hard stones*, (the former being preferred,) set in handles as needles: this, with the assistance of his machine, gives unexampled beauty to his ruling.

tions, and infinitely beyond any thing from the pencil of Morland: the grouping of the figures is well contrived, particularly of those in the middle distance, which are in a wonderful fine tone of color and keeping: they are full of animation and character. The clouds are finely composed, and, as well as all the other parts, in a most agreeable tone of color. This picture so far surpasses any other produced by this artist, as to excite every one's wonder; and I cannot help thinking, that it is the only picture he ever produced, as all his others are more or less imitations. What a check must it prove to the exertions of an artist, when he considers that the labor and merit of such a performance could only produce the inadequate price of forty pounds; and that from a dealer, who modestly expects one hundred and fifty, and has refused the hundred! Of all the imitators of Morland, this artist is by far the best; but from that he derives little advantage, as the *honest* tribe of picture-dealers very *conscientiously* take out his name, and insert that of Morland, knowing well the value of a name to a true connoisseur. He is well known as an Engraver in mezzotinto, to which he was bred under his brother William, who is an artist of considerable abilities, and was pupil to J. R. Smith.

WEBBER JOHN.—LANDSCAPE.

WEBBER, who was one of the artists that accompanied Captain Cook round the world, is well known by the prints done from his drawings for the Illustration of the Voyage in which that great man was unfortunately killed; and as the artist was within sight of that transaction, he made a drawing of it, that was engraved by Bartolozzi. His Views in the South Seas are by far the best of his works. Though he attempted to paint the figure, he drew incorrectly: his coloring was also too green; and he often wanted depth of shadow: his touch was firm; and some of his drawings are clean, and well handled. He died of a strangury some time in the year 1794.

WEST BENJAMIN, P. R. A.—History and Portrait.

West, the meritorious President of the Royal Academy, was born in America, to which country his grandfather accompanied the benevolent Penn. He very early displayed a strong inclination for drawing; and through the fruits of his own industry, and the patronage of a military gentleman, he was enabled to repair to Italy for the better prosecution of his studies. Here his progress in the art was very rapid, notwithstanding the interruptions occasioned by two or three illnesses. He afterwards resolved to visit the country of his ancestors, and arrived in London in August, 1763. The success of the pictures which he exhibited at the Great Room in Spring Gardens, in the following year, was the cause of his fixing his residence in the Metropolis. The historical works he has since produced, are numerous beyond precedent; no other artist in the world having ever completed so many. His best compositions are those from Sacred History: in those from the English History, the central parts are too often left vacant, instead of being most occupied, as in the La Hogue, the Battle of the Boyne, and the Landing of Charles the Second; in all which the groups of figures are at the sides of the pictures. In some instances, his *chiaro-oscuro* is not sufficiently massed, the lights and shades being too much separated by the great weight of middle-tint. His draperies are much better cast than those of any other artist of the day, and approach the simplicity of the Roman school; but there is too great a similarity in his heads and figures, through his making too frequent a use of an individual model. His sketches possess great fire and merit, and will justly be held in high estimation, as long as the arts are admired. Of his portraits, much cannot be said in their praise; but of his productions from history, no living artist can dispute the superiority.

WESTALL RICHARD, R. A.—History and Portrait.

Westall is an artist who, in one sense, is great in little things, as his merit lies in neatness and color; yet in the latter he is

sometimes gaudy; and he too often sacrifices his subjects to handling. It is beyond all question, that the higher walks of the arts are injured by the trickery of execution, or a great show of color; as these practices draw the attention from the subject to the painter, whose duty it should be to keep unseen; except, perhaps, when the subject is taken from some scene in low life, as in many of the Dutch pictures, where the whole merit may be in the handling; or, in other words, in the artist showing himself. Subjects beautiful in themselves, also admit of a high degree of decoration; and those, in my opinion, are the sort in which this master best succeeds. His drawing of Sappho is well grouped and colored, with some most lovely female characters. His Storm in Harvest, though more admired, is less perfect, as the violence of the coloring is obtrusive, and unsuitable to the solemnity of such an awful convulsion of nature. Though I admire some of his little rural representations, yet they want that simple rusticity so admirable in Gainsborough. He most unquestionably has great merit in subjects that admit of decoration; but his drawing is incorrect; and his heads want the appearance of variety. Of his oil pictures, they are, for the most part, hard in their shadows; and the lights are overcharged with color. One of the best in this way, was a Thresher, which was clear, brilliant, and silvery; and so true to Nature, as to astonish me that he did not oftener paint in the same style. Some of his portraits in oil are very spiritedly painted: and his whole lengths on paper are very tasty, and do him great credit for their beauty. I cannot dismiss this article, without declaring, that I think his abilities by no means common: those are not trifling powers, that can carry the arts so far, after the first seven years of his time was passed with a silver engraver.

WHEATLEY FRANCIS, R. A.—HISTORY AND LANDSCAPE.

WHO this prodigal son commenced his studies under, I know not; but from his intimacy with Mortimer, he derived great professional advantage. Dire necessity once compelled him to take a trip to Ireland, whence he returned with an increased reputation,

but little profit. His taste in the arts led him to the pastoral, in some of which representations he has been successful; but he often hurt his subjects by over-dressing his rustics, which gave them the flippant air of the French school, and destroyed the simplicity requisite in such scenes.

Among his oil pictures, the best are those in the Shakespeare Gallery, some of which are highly reputable to the artist. His picture of the 'Riots in 1780,' was but an indifferent performance; yet he was fortunate in having it so finely engraved by Heath; but the plate was afterwards ruined in the printing. His coloring is rather glaring than true; nor does he appear to have had a just knowledge of harmony. His drawings are rather destitute of force; but his figures are touched with great smartness and spirit; and some of his scenes of 'Country Fairs' do him very great credit. He died on the fifth of July, 1801, of the gout, with which he had been long harrassed.

WILSON RICHARD, R. A.—LANDSCAPE.

THIS giant of the English school was very unfortunate in his day, as many of the pictures that he sold for six or seven guineas, now fetch fifty or sixty pounds: but his works are now better understood, and will continue to be admired whilst mind is considered as a test of excellence in art.* In the *chiaro-oscuro* and color, he was all that Sir Joshua was; in both he was most consummately skilled; and in the former he surpassed every other landscape painter. His shadows are always broad and massy. His forms are grand, majestic, and well selected; and his compositions are

* As a proof of the knowledge of a *Connoisseur* at that time, take the following anecdote. A gentleman having a Claude so damaged as to require a new sky, employed Wilson to put it in; and when done, brought some of his friends to see it, one of whom was the late Dr. Chauncey, who, on beholding the picture, exclaimed, "There! there is a sky! Where is the artist alive who can paint such a one?" So much for the judgment of a mere amateur! The difference between a painter and a critic is, that the latter ends his inquiries where the former begins.

are not incumbered with a multitude of parts, a fault often observable in Claude. Among his most classical compositions, is to be ranked that with the story of 'Meleager;' the 'Ceyx and Alcione,'* engraved by Woollett; and the fine one of 'Niobe,' by Smith.

Wilson was born in Denbighshire. He went to Italy as a portrait painter, having been the pupil of Hudson; but calling at Venice, on Zuccharelli, while he waited for his coming home, he made a sketch in oil from the window, which so pleased Zuccharelli, that he persuaded him to pursue landscape painting, and this advice he adopted. Afterwards being in great distress at Rome, Vernet not only bought some of his landscapes, but generously placed them with his own, and recommended them to the English nobility and gentry in the strongest manner. "Don't talk of my landscapes, when you have so clever a fellow in your countryman, Wilson," was the observation of this liberal French artist.

WRIGHT JOSEPH, OF DERBY.

HISTORY, FANCY SUBJECTS, AND LANDSCAPES.

AMONG the variety of subjects painted by this artist, I have always given the preference to his effects of fire, and to his moonlights: of their excellence he has left numberless examples, which, in point of merit, rank infinitely above any thing in the Dutch schools. One of the finest pieces of coloring of a moonlight ever produced, is his picture of the Lady in Comus, engraved by J. R. Smith. In his effects of artificial light, the *chiaro-oscuro* is broad and massy, and the tone of color true to Nature, as may be seen in his fine representation of the Iron Forge, the Orrery, Smiths' Shops, and others. His landscapes of day-light scenes, though generally clever, are sometimes hard, and heavy in their shadows. He neither drew his figures correctly, nor designed them in a good taste, in his attempts at history; and his coloring partook of a clayey hue, like Mortimer's, which made them appear heavy. He died at Derby in 1798, aged sixty-four.

ZOFFANIJ

* Wilson is said to have composed this picture for a pot of beer set on the remains of a Stilton cheese.

ZOFFANIJ JOHAN, R. A.—HISTORY AND PORTRAIT.

THIS artist was born at Frankfort. About the year 1764 or 5, he arrived in England, at the age of thirty-two or three, and was for a long while doomed to suffer all the hardships resulting from poverty. From this situation he was happily rescued by the friendly hand of Lord Barrington, who sat to him for his portrait, which he finished with so much success, as to lay a foundation for his future reputation. The most esteemed of his works, are his representations of dramatic performers, which possess great truth of expression, with a fine deep tone of color. Among other pictures that contributed to raise his reputation, was the combined portraits of the Academicians, and those of the Royal Family. But, notwithstanding his success, and the liberal encouragement which he received, his circumstances became so embarrassed, that he was under the necessity of going to Italy; and his Majesty is said to have interested himself so far on this occasion, as to have recommended him to the Grand Duke of Tuscany. While at Florence, he painted his celebrated picture of the Florence Gallery. On his return to Britain, after a short stay, he got permission to go to the East Indies, where he acquired great sums by painting copper-colored Nabobs: but though he came home with a heavier purse, his faculties appear to have suffered as an artist, which is sufficiently evinced in those miserable works, the Plundering of the French King's Cellar, and the Asiatic Embassy. Indeed, his abilities have decayed to such a degree, as to leave few traces of his former great powers. Like Vanderwerf, and other German artists, he finishes highly; and may be ranked among the first masters of that school.

THE END.

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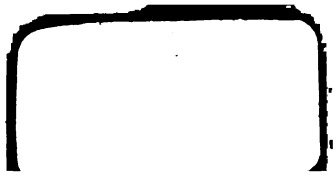
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